

Volume 8, Number 5

Original Music Soundtracks for Movies & Television

FILM SCORE

M O N T H L Y



BOOM TIMES

**SUMMER BLOCKBUSTERS
ARE HERE, AND SO ARE:**

Danny Elfman
HERO OR HULK?

Marco Beltrami
RISE OF THE ORCHESTRA

Alex Wurman
BUSTING HOMICIDE

And, our favorite Tony Winner,
Marc Shaiman
**GETS DOWN
WITH LOVE**

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MORE James Bond

MORE Pukas



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FSMCD Vol. 6, No. 9 • Released by Special Arrangement with Turner Classic Movies Music

The Adventures of Huckleberry Finn

by Jerome Moross



JEROME MOROSS (1913–1983) WAS A splendid composer—particularly in the American idiom—whose film scores are virtually unavailable on CD. FSM comes to the rescue with his complete score for the 1960 Mark Twain adaptation, *The Adventures of Huckleberry Finn*, newly remixed and remastered from the original M-G-M stereo elements.

THE ADVENTURES OF HUCKLEBERRY FINN starred Eddie Hodges as the title character, surrounded by an assortment of capable actors: Neville Brand, Patty McCormack, Sherry Jackson, Andy Devine, Buster Keaton, Royal Dano, Parley Baer, John Carradine, Sterling Holloway and even a young Harry Dean Stanton. Tony Randall and Mickey Shaughnessy portrayed a pair of con men, and boxer Archie Moore turned in a fine performance as Huck's friend Jim, a runaway slave.

MATCHING THE PICTURESQUE MISSISSIPPI River locations was Jerome Moross, composing perhaps his second-best Americana score (next to *The Big Country*) and effortlessly capturing the sarcasm and lyricism of Twain's storytelling. Moross wrote a veritable ribbon of melodies, for Huck himself but also for Huck's hometown of Hannibal, Missouri; sweet-natured Jim; the hapless con men; the gorgeous Mississippi River; and Huck's imposing father. The transparent orchestrations and bouncy, delightful rhythms are a high-water mark of Moross' writing.

Huckleberry Finn was at one time planned as a musical by M-G-M, with songs written by Burton Lane and Alan J. Lerner. Although the finished film is not a musical, snippets of the Lane/Lerner songs were retained as source music. FSM's premiere CD includes these occasional vocals (as they are intertwined into Moross' score) as well as rare demos of the primary song, "Huckleberry Finn." \$19.95 plus shipping.

Don't Miss
This Month's
Silver Age Classic
**Our Mother's
House
& The 25th Hour**
See page 11
for details.



- | | | | |
|--|------|--|-------|
| 1. Main Title/Hannibal, Missouri | 3:48 | 13. Back to the River/
Carmody's Circus | 3:02 |
| 2. Huck and Jim/
Huckleberry Finn
(vocal: Archie Moore) | 0:52 | 14. Jim Is Caught/The Sheriff/
Jim in Chains | 2:54 |
| 3. Pap/Pap's Cabin/
Pap and Huck/
Huck's Murder | 4:59 | 15. The Sheriff's Wife/
Huck Frees Jim | 1:50 |
| 4. Huck Gets Away | 2:55 | 16. The Chase | 2:19 |
| 5. Starting Down the River | 2:11 | 17. The New Raft | 1:27 |
| 6. After the Feud/Jim's Sins/
On to Pikesville/The Placard | 3:06 | 18. Hannibal, Missouri/End Title | 2:55 |
| 7. In Pikesville | 1:25 | Total Time: | 49:42 |
| 8. The Blessing/
Huck Hunts the Gold/
Huck Gets the Gold/
Huck Hides the Gold | 3:49 | BONUS TRACKS | |
| 9. The English Uncles/
On the Raft | 1:51 | 19. Main Title/Hannibal, Missouri
(film version) | 3:48 |
| 10. Huckleberry Finn
(vocal: Archie Moore)/
A Houseboat in the Fog | 3:12 | 20. Huckleberry Finn
(demo vocal: Archie Moore) | 1:10 |
| 11. The Raft Is Destroyed | 2:03 | 21. Pittsburgh Blue
(vocal: Dolores Hawkins) | 2:46 |
| 12. The Riverboat/I Ain't Never
Felt So Good Before
(vocal: Archie Moore)/
I'll Wait for You by the River
(vocal: Dolores Hawkins)/
In the Pilothouse/The River | 4:22 | 22. Huckleberry Finn
(demo vocal: George Bledsoe) | 1:03 |
| | | 23. Huckleberry Finn
(demo vocal: John Hawker) | 1:20 |
| | | Total Time: | 10:15 |
| | | Total Disc Time: | 59:58 |

Album Produced by Lukas Kendall

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 MONTHLY

JUNE 2003

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So Hot, It's Cool!

Break out the heat-related clichés, it's summertime!

Why do I love summer? Because I love feeling sticky. I love that I often break out in a heat-induced rash when I sweat. I also love root beer floats.

Summer marks the time here in Los Angeles when the major live venue for classical music moves to the great outdoors. Specifically, from the Dorothy Chandler Pavilion to the Hollywood Bowl. The Bowl is damn near my favorite place on earth. On a summer night, the air is cool, the crowd is relaxed, and you can even tote in your own Mickey's 40, an Arby's Big Montana™ and a Hostess fruit pie. Or whatever your favorite meal is.

It all kicks off in June, and the music runs practically every night into the early fall, when it moves back inside. This fall, however, the music won't be moving back into the great Chandler Pavilion, as has been the tradition. This fall, in fact, marks the much-anticipated opening of the Walt Disney Concert Hall—an ultra-modern structure that promises state-of-the-art acoustics and amenities, and the ultimate concert hall experience.

To celebrate its last performance in the Dorothy Chandler Pavilion before its move to the Disney Concert Hall next season, the city's premiere choral group, the L.A. Master Chorale, held a concert on June 7 entitled "It's a Wrap!" The film music program, selected by Music Director Grant Gershon, featured an eclectic mix of Williams, Goldsmith, Maurice Jarre, Patrick Doyle, Danny Elfman, William Walton, James Horner, Cliff Eidelman and Jeremy Soule. A good friend of mine and a bass vocalist in the group, Paul Bent, had invited me to a few Chorale performances over the past couple of years, so I already knew they were really good. (Oh, remind me to tell you the hilarious story of how Paul and I met while on a plane at JFK that was boarded by a terrifying SWAT team pointing rifles at our heads as they dragged suspected terrorists off our plane right after 9/11. It's a real hoot.) So I couldn't wait to see what they did with one of my favorite pieces of recent film music, Goldsmith's main title to *The Sum of All Fears*. Admittedly, my favorite part of that piece is the harmony in the orchestra, not the chorus, but I loved it anyway.

The standout of the evening was Williams' "Dry Your Tears, Afrika," from *Amistad*. I had seen and heard this performed a few years ago at the Bowl, but this time I was much closer, and the chorus

was much better. We all know how utterly brilliant Williams is with complex counterpoint; but the fact that he can weave that genius into such a simple piece of music—and marry the two elements so eloquently—never ceases to amaze me.

Running a close second to Williams was "Down to the River to Pray," a traditional folk song arranged by J.A.C. Redford, and featured on the *O Brother, Where Art Thou* soundtrack. Again, a simple tune, but Redford's arrangement and the dynamic control of the chorus really brought it to life.

Let's just skip right over *Titanic*.

Another low point—as much as I hate to say it—was Elfman's *Edward Scissorhands* "Main Title & Ice Dance." The arrangement was lackluster, and although I love his themes and dramatic sense, I think Elfman's earlier work is too one-dimensional (especially in comparison to how he writes now).

A long suite from Cliff Eidelman's *Triumph of the Spirit* was a highlight. Having never heard the music before, I was impressed and left hoping that the talented Eidelman might someday write something with that kind of passion again. Videogame composer Jeremy Soule also penned a surprisingly powerful work, entitled *Extase*, though I was pretty bored with it until the final three minutes.

The program ended with a piece from Patrick Doyle's *Henry V*. Actor René Auberjonois read a moving call to arms while Doyle's music and chorus simmered beneath. The chorus then erupted into an inspired climax—"Non Nobis Domine"—a fitting end to an era of music at the legendary Dorothy Chandler Pavilion.

Then there was a deafening bang, which I initially thought was a terrorist attack but turned out to be streamers and confetti falling from the ceiling. My consequent tinnitus notwithstanding, it was a great performance by the L.A. Master Chorale and a wonderful evening.

Since that night, I've been looking forward to a summer of good film music, and I sure hope we're not let down. At the very least, I think we've provided some interesting stuff to read about in this summer issue. Enjoy, and stay cool!



Tim Curran, Managing Editor

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NEWS

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UPCOMING ASSIGNMENTS

IN CONCERT



FMS, SCL Team Up to Form Film Music Center

The Film Music Society, in conjunction with the Society of Composers & Lyricists, has announced the establishment of the Film Music Center—a facility devoted to the preservation of film and television music. The Film Music Center, in Sherman Oaks, California, will provide a central location for research, screenings, conferences and small concerts. In addition, the SCL now resides in the Center, sharing space with the Film Music Society.

For more information, visit www.filmmusicsociety.org

Al Sendrey, 1911-2003

Longtime orchestrator and arranger Albert Sendrey died May 18 in Woodland Hills, California. He was 91.

Born in Chicago in 1911, Sendrey worked on over 170 films, including M-G-M musicals *Bathing Beauty* (1944), *A Date With Judy* (1948), *Easter Parade* (1948), *Neptune's Daughter* (1949), *An American in Paris* (1951) and *High Society* (1956). He also reportedly composed the music for Fred Astaire's famous "dancing-on-the-ceiling" routine from *Royal Wedding* (1951). His other film assignments as arranger or orchestrator included *The Yearling* (1946), *Guys and Dolls* (1955), *Ride the High Country* (1962), *The Oscar* (1966), *Thoroughly Modern Millie* (1967) and *Finian's Rainbow* (1968).

In addition to his film duties, Sendrey's TV work included such '60s and '70s TV shows as *Wagon*

Train, *Riverboat*, *Laramie*, *Ben Casey*, *The High Chaparral*, *The Monroes* and *S.W.A.T.* He also worked regularly in Las Vegas during the 1950s as pianist, conductor and arranger—for Donald O'Connor, Ray Bolger, Jane Powell, Marlene Dietrich, Howard Keel and others—and composed numerous pieces for the concert hall.

George Wyle, 1916-2003

George Wyle, best known as the composer of the classic TV theme "The Ballad of Gilligan's Isle," died of leukemia April 27 in Tarzana, California. He was 87.

In addition to writing the music to match *Gilligan's Island* creator Sherwood Schwartz' lyrics, Wyle composed the holiday standard "It's the Most Wonderful Time of the Year" while working as the musical director for *The Andy Williams Show* in the 1960s.

He wrote over 400 popular songs, many with his primary collaborator, Eddie Pola. He also worked as musical director or choral director for *The Jerry Lewis Show*, *The Dinah Shore Show* and several David Copperfield TV specials.

Farewell to a Film Music Friend

Film score collector, illustrator and archivist James "Pav"

Pavelek died in May 2003 after a long illness. Pav had contributed interviews, commentary and artwork (drawings and paintings of film composers) to various film music fanzines and labels as far back as the 1970s. He most recently shared with *FSM* his vintage interviews with Miklós Rózsa, excerpted for our ongoing

CD releases of Rózsa's M-G-M scores, which Pav loved. Pav was a kind soul, passionate about film music, and eager to share his appreciation and his talent. (His black-and-white *King Kong* poster from 1978 hangs framed in my home study.) Film music is better off because of him. He will be missed.

—Lukas Kendall

Quick Takes

• **Lost and Found:** Todd French, cellist with the Los Angeles Opera, has launched ISIS (Instrument Security Identification Systems), a musical instrument registry and recovery system. The company's solution provides third-party verification of ownership as well as maintenance history for musical instruments from all families, from woodwind and brass to plucked and bowed strings. The ISIS service is provided via music retail stores in the U.S. as well as repair shops.

For more info, visit www.isisid.com, or call 888-475-ISIS (4747).

• **Good News for Lalo:** Mr. Schifrin's latest release on Aleph Records, *Ins and Outs and Lalo Live at the Blue Note* is currently up to Number 25 on the *JazzWeek Jazz Chart*.

• **Not a Polish Joke:** For those who doubt that film music geekdom is truly an international phenomenon, there's a film music website that offers the "Pukas" comic strip—translated into Polish. That makes three people who like it.

FSM

Calling All Disc Jockeys



Do you host a radio program that features film scores, TV tunes or Broadway songs? If so, we'd like to give your signal a boost, by listing it here in the pages of *FSM* (and on our website.)

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RECORD LABEL ROUND-UP

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

Now in pre-production is Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* (with Peter Ustinov singing his own songs); coming soon are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); *The Naked Country*, *Departure* and *Double Deal* (Bruce Smeaton); *Bliss* (Peter Best); and Brian May's previously unreleased score for *The Killing of Angel Street*.

pp@1m1.com.au • www.1m1.com.au

4AD/Beggars Group

Available now are *Whale Rider* (Lisa Gerrard) and *28 Days Later* (John Murphy).

Aleph

Coming July 22 is Lalo Schiffrin's latest classical release, *Symphonic*

Impressions of Oman. Due imminently is *The Hellstrom Chronicle*.

All Score Media

Due imminently are the well-known compilations *Mondo Morricone* and *More Mondo Morricone*, which will be released in collector's editions on vinyl. Due Sept. is *Vier Freunde & Vier Pjoten*, a score by hip-hop artist Phillipe Kayser written for a children's movie. Forthcoming are a full-length album from lounge band Pornorama and a sound-track compilation of Eastern Bloc fairy-tale movie scores.

www.allscore.de

Brigham Young University

Available now is a limited-edition release of *The Big Sky* (Dimitri Tiomkin, including the complete

score from archival sources and a 36-page color booklet).

Forthcoming are *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks) and *Battle Cry* (Steiner, 1955, also from magnetic tracks).

tel.: 540-635-2575;
www.screenarchives.com

Cinesoundz

Coming in summer/fall: *The Ennio Morricone Remix Project* (2CD set).

tel: +49-89-767-00-299; fax: -399;
pre-orders by mail: info@cinesoundz.de
www.cinesoundz.com

Diggler Records

Forthcoming is *Melodies in Love—The Erotic World of Gerhard Heinz*.

Disques Cinémusique

Forthcoming is a series of '70s and '80s Canadian film music releases, starting this fall with *Fantastica* (Lewis Furey).

www.disquescinemusique.com

DRG

Available now are the re-releases *Baby Doll* (Kenyon Hopkins; 1956), *The Buccaneer*

(Elmer Bernstein; 1958) and *Harlow* (Neal Hefti; 1965).

FSM

Three albums! Four films! Six composers! Our Golden Age release premieres Jerome Moross' score for *The Adventures of Huckleberry Finn* (1960), in stereo with rare demos. Our regular Silver Age Classic debuts Georges Delerue on the FSM CD label, with a pair of reissues: *Our Mother's House* and *The 25th Hour*, both from 1967 and both premieres on CD, in stereo. But wait, there's more: Our second Silver Age Classic is *The Appointment* (1969), which collects three different scores for the same film by Michel Legrand, John Barry & Don Walker, and Stu Phillips! (This one is FREE for current Classics Charter Club subscribers and available to everyone else at a special price.)

Next month: Scores of the South, sports, serial murders...and more.

Intrada

Forthcoming is Intrada Special Collection Volume 10, *Brubaker* (Lalo Schiffrin).
www.intrada.com

NOW PLAYING: Films and scores in current release

2 Fast 2 Furious	DAVID ARNOLD	Def Jam**
28 Days Later	JOHN MURPHY	Beggars
Bruce Almighty	JOHN DEBNEY, VARIOUS	Varèse Sarabande*
Charlie's Angels: Full Throttle	EDWARD SHEARMUR	Sony**
Down With Love	MARC SHAIMAN	Warner Bros.*
Finding Nemo	THOMAS NEWMAN	Disney*
The Hard Word	DAVID THRUSSELL	Metropolis
Hollywood Homicide	ALEX WURMAN	n/a
The Hulk	DANNY ELFMAN	Universal
The In-Laws	VARIOUS	Warner Strategic**
The Italian Job	JOHN POWELL	Varèse Sarabande
Legally Blonde 2: Red White & Blonde	ROLFE KENT	Curb**
Man on the Train	PASCAL ESTEVE	Milan
Respiro	JOHN SURMAN	
Rugrats Go Wild	MARK MOTHERSBAUGH	Hollywood
The Sea	JON ASGEIRSSON	n/a
Sinbad: Legend of the Seven Seas	HARRY GREGSON-WILLIAMS	DreamWorks**
Sweet Sixteen	GEORGE FENTON	Debonair
Terminator 3: The Rise of the Machines	MARCO BELTRAMI	Varèse Sarabande
Together	ZHAO LIN	Milan**
Wattstax: The Special Edition	VARIOUS	Stax**
Whale Rider	LISA GERRARD	4AD
Wrong Turn	ELIA CMIRAL	Varèse Sarabande

*mix of songs and score **song compilation with less than 10% underscore



RECORD LABEL ROUND-UP

La-La Land

Available now is H.P. Lovecraft's *From Beyond* (Richard Band; newly remixed and remastered). The first 100 copies of this CD will be autographed by the composer. Due soon: *The Fantasy Film Worlds of George Pal: Volume One*, featuring suites from *The Time Machine*, *Atlantis: The Lost Continent*, *The 7 Faces of Dr. Lao*, *The Power*, *Doc Savage* and *Tom Thumb*.

www.lalalandrecords.com

Marco Polo

Available now are Max Steiner's scores from two Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. Also due in 2003 is the first full-length, complete recording of Korngold's *The Adventures of Robin Hood* to commemorate the film's 65th anniversary. Max Steiner's *The Adventures of Mark Twain* will be

released in early 2004. The latter two CDs will also be released in 5.1 sound on DVD Audio.

www.hnh.com

Percepto

Now in production is *The Dreamer of Oz* (Lee Holdridge; the package features a deluxe 36-page color booklet for all Oz aficionados); forthcoming are a pair of Mizzy scores from the Don Knotts cache, an animated gem from the 1980s, a cult classic from *The Devil's Backbone* director Guillermo del Toro and more. Stay tuned for more details. www.percepto.com

Perseverance

Still forthcoming is the CD premiere of Denny Zeitlin's 1978 *Invasion of the Body Snatchers*. This title will be distributed by Intrada. www.perseverancerecords.com

Rhino/Rhino Handmade/Turner

Due imminently: *Broadway Melody of 1940* (Porter) and *Gay Purr-ee* (Arlen & Harburg).

www.rhino.com, www.rhinohandmade.com

Saimel

Forthcoming from this Spanish label are *Rutas Alternativas* (Santi Vega; documentary) and *Praetorians* (Mateo Pascual; videogame).

Screen Archives Entertainment

Forthcoming is a 2CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. Coming late summer are *The Blue Bird* and *The Black Swan* (both A. Newman).

www.screenarchives.com

Silva Screen

Available now are the world-premiere digital recording of Orson Welles' *The Third Man* (Anton Karas) and *Primal* (Bob & Barn), a Playstation 2 videogame score conducted by Nic Raine.

Universal

Available now is *The Hulk* (Danny Elfman).

Varèse Sarabande

Available now are *The Italian Job* (John Powell) and *Terminator 3: Rise of the Machines* (Marco Beltrami).

www.varesesarabande.com

Whirled Music

Available now is *Russia: Land of the Tsars* (Gary Pozner).

Please note: We try to stay up-to-date with every label's plans, but bear with us when those plans change. **FSM**

THE SHOPPING LIST: Noteworthy albums you might have missed

- ☐ **Il Bambino Di Betlemme** MARCO FRISINA • Image Music IMG 5108882 (Italy)
- ☐ **Bones** ELIA CMIRAL • Intrada MAF 7093 (score only, 34:23)
- ☐ **Captain From Castile** ALFRED NEWMAN • SAE-CRS-0007 (96:31)
- ☐ **Commesse 2** PINO DONAGGIO • Rai Trade FRT 403 (Italy, 58:28)
- ☐ **Fame** MICHAEL GORE & VARIOUS • Rhino R2 73862 (reissue w/3 bonus tracks)
- ☐ **Fear No Evil** FRANK LALOGGIA & DAVID SPEAR • Percepto 013 (37:40, w/24-page booklet)
- ☐ **Jurij** LEONARD ROSENMAN • Rai Trade CRT 302 (Italy, 39:48)
- ☐ **Levity** MARK OLIVER EVERETT • Pleximusic PLXM-002
- ☐ **The Long Ride Home** GELA SAWALL ASHCROFT • Rising Star Entertainment TLRHCD01 (73:23)
- ☐ **Out of the Ashes** CHARLES BERNSTEIN • Promotional (27:36, quantity limited)
- ☐ **Perlasca** ENNIO MORRICONE • Rai Trade FRT 402
- ☐ **Sahara Cross** RIZ ORTOLANI • Cinevox CPC8-1216 (33:17)
- ☐ **The Thin Blue Line** PHILIP GLASS • Orange Mountain Music OMM 0007 (reissue, 55:41)

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UPCOMING ASSIGNMENTS

FIND OUT WHO'S

SCORING WHAT—FOR WHOM

A-B

Eric Allaman *Flash Flood*, *Latter Days*.
Craig Armstrong *Love Actually*.
David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
Angelo Badalamenti *Resistance*.
Lesley Barber *Uptown Girls* (formerly *Molly Gunn*; MGM).
John Barry *The Incredibles* (Pixar).
Christophe Beck *Cheaper by the Dozen*, *Dickie Roberts*, *Saved*.
Marco Beltrami *Hellboy*, *Cursed*.
Trond Bjerknes *Captain Sabertooth*.
Bruce Broughton *Eloise* (Disney Channel series).
Carter Burwell *Intolerable Cruelty*, *The Alamo*.

C

George S. Clinton *Mortal Kombat 3: The Domination*, *Catch That Girl*.
Elia Cmiral *Son of Satan*.
Bill Conti *Avenging Angel*, *Coast to Coast*.

D-E

Jeff Danna *Spinning Boris* (formerly *Yeltsin*), *Wrinkle in Time*.
Don Davis *Matrix 3: Revolutions*, *Long Time Dead*.
John Debney *Raising Helen*, *Chicken Little* (Disney).
Thomas DeRenzo *State of Denial*, *The Eye Is a Thief*.
Patrick Doyle *Second-Hand Lions*, *Calendar Girls* (w/ Helen Mirren), *The Galindez Mystery*.
David Alan Earnest *They're Watching You*.
Randy Edelman *Connie and Carla*.
Danny Elfman *Big Fish*, *Spider-Man 2*.
Stephen Endelman *It's De-Lovely*.

F-G

Robert Folk *Kung Pow 2: Tongue of Fury*, *In the Shadow of the Cobra*.
Richard Gibbs *Zachary Beaver Comes to Town*, *If You Were My Girl*, *My Baby's Mama*.
Vincent Gillioz *Evansville*, *Scarecrow Slayer*.
Elliot Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Looney Toons: Back*

in Action, *The Game of Their Lives* (dir. David Anspaugh).

Ricky Gordon *Fight Knights*.
Harry Gregson-Williams *Sinbad: Legend of the Seven Seas*.

H

Denis Hannigan *Recess: Grade 5* (Disney DVD).
Reinhold Heil & Johnny Klimek *Swimming Upstream*, *Shattered Glass* (prod. Tom Cruise), *Iron-Jawed Angels* (HBO).
Lee Holdridge *No Other Country*, *Sounder*.
David Holmes *The Perfect Score*, *Buffalo Soldiers*.
James Horner *Soul Caliber*, *House of Sand and Fog* (w/ Jennifer Connelly), *Beyond Borders* (w/ Angelina Jolie).

James Newton Howard *Unconditional Love*, *Peter Pan*, *Hidalgo* (dir. Joe Johnston).

I-J-K

Mark Isham *The Cooler*, *The Blackout Murders* (dir. Philip Kaufman).
Carl Johnson *Piglet's Big Movie*.
Trevor Jones *The League of Extraordinary Gentlemen*.
Jan A.P. Kaczmarek *Neverland* (w/ Johnny Depp, Dustin Hoffman).
Michael Kamen *Open Range*, *Against the Ropes* (w/ Meg Ryan).
Gary Kofinoff *Absolon*.
Rolfe Kent *Freaky Friday*.
Joe Kraemer *Framed* (w/ Rob Lowe, Sam Neill; TNT), *The Hitcher 2* (w/ Jake Busey, Kari Wuhrer; Universal).

L

Nathan Larson *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever*, *Prozac Nation*.
Michel Legrand *And Now...Ladies and Gentlemen* (w/ Jeremy Irons).
Christopher Lennertz *Medal of Honor 2* (videogame).

M-N

Mark Mancina *Bears*.
Clint Mansell *Rain*, *Suspect Zero*, *11:14*, *The Hole*.
Cliff Martinez *Wonderland*.

Peter Melnick *West of Here*.
Bryce Mitchell *The Clock Is Ticking*.
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Thirteen*, *Good Boy* (animated, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon).
Diego Navarro *The Time's Gate* (Spanish).
Randy Newman *Meet the Fockers*, *Seabiscuit*.
Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).
Michael Nyman *The Actors*.

O-P

Van Dyke Parks *The Company* (dir. Robert Altman).
Michael Richard Plowman *The Last Mission* (History Channel).
Rachel Portman *The Human Stain*, *Mona Lisa Smiles* (w/ Julia Roberts).
John Powell *Stealing Sinatra*, *Gigli* (replacing Carter Burwell).
Zbigniew Preisner *It's All About Love*.

R

Trevor Rabin *The Great Raid*.
Graeme Revell *Out of Time*, *Riddick: Pitch Black 2*.
Jeff Rona *Shelter Island*.

S-T

Marc Shaiman *Cat in the Hat*, *Marci X* (songs), *Alex and Emma* (dir. Rob Reiner).
Theodore Shapiro *Starsky & Hutch* (w/ Ben Stiller, Owen Wilson).

Howard Shore *LOTR: Return of the King*.
Alan Silvestri *Van Helsing* (dir. Stephen Sommers), *Lara Croft: Tomb Raider 2*.
BC Smith *Lady Warriors*.
Brian Tyler *The Big Empty* (starring Jon Favreau), *Timeline*.

V-W

Alex Van Bubenheim *Shu* (w/ Jean-Claude Van Damme).
John Van Tongeren *Cheetah Girls* (Disney).
James Venable *Jersey Girl* (dir. Kevin Smith, w/ Affleck & Lopez), *Bad Santa*, (w/ B. Thornton).
Joseph Vitarelli *My Architect: A Son's Journey*.
Mervyn Warren *Marci X*.
Craig Wedren *School of Rock* (dir. Richard Linklater, w/ Jack Black).
Nigel Westlake *Horseplay*.
John Williams *Star Wars: Episode III*.

Y-Z

Gabriel Yared *Two Brothers* (dir. J. Annaud).
Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster*, *Madison* (themes only), *Runaway Jury*.
Hans Zimmer *Matchstick Men* (dir. R. Scott), *Pirates of the Caribbean: Curse of the Black Pearl* (w/ Klaus Badelt).

Get Listed!

Composers, send your info to timc@filmscoremonthly.com **FSM**

The Hot Sheet

B.T. *Monster*.
Christophe Beck *American Wedding* (*American Pie 3*).
Vincent Gillioz *Sonata*.
Philip Glass *Taking Lives*, *Undertow*.
Elliot Goldenthal *S.W.A.T.* (dir. Clark Johnson, w/ Samuel L. Jackson, Colin Farrell).
Christopher Gordon (w/ **Iva Davies** and **Richard Tognetti**) *Master and Commander: The Far Side of the World* (dir. Peter Weir, w/ Russell Crowe).
David Kitay *How to Deal*.
Harald Kloser *The Day After Tomorrow* (prod. Roland Emmerich, w/ Dennis Quaid).
Chris Lennertz *Tortilla Heaven* (w/ George Lopez).
Debbie Lurie *My Name Is Modesty*.
Alan Menken *Home on the Range*.
John Morgan/William Stromberg *Starship Troopers 2*.
Michael Richard Plowman *Yakkity Yak* (Nickelodeon).
John Powell *Mad Max: Fury Road* (dir. George Miller, w/ Mel Gibson), *Happy Feet*, *Paycheck*, *Mr. 3000*.
Trevor Rabin *Bad Boys 2* (replacing Mark Mancina).
Graeme Revell *Freddy vs. Jason*.
Robert Rodriguez *Spy Kids 3-D: Game Over*.
William Ross *Young Black Stallion*.
Howard Shore *King Kong* (dir. Peter Jackson).
James Venable *Scary Movie 3*.
John Williams *Harry Potter and the Prisoner of Azkaban*.

IN CONCERT

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UNITED STATES

California

July 30, Hollywood Bowl Orchestra;

Movie music of Spike Lee & Terence Blanchard.

Aug. 2, Los Angeles, UCLA Royce Hall;

Henry Mancini Institute concert, featuring *King's Row* (Korngold), *Whom the Bell Tolls* (Young), *Red Violin* (Corigliano; *Chaconne for Violin and Orchestra*, Maria Bachmann on violin); suite from *Avalon*, Randy Newman conducting; Newman will also sing "You've Got a Friend in Me" from

Toy Story; "A Love Before Time" from *Crouching Tiger, Hidden Dragon*; "Baby Mine," from *Dumbo*; *Star Trek First Contact* (Goldsmith), *Catch Me If You Can* (Williams), *Exodus* (Gold), *The Way We Were* (Hamlisch), *Spirit of St.*

Louis (Waxman), *The Champ* (Grusin), *Little Women* (T. Newman), *Wyatt Earp* (James Newton Howard conducting); and Andy Williams sings "Moon River" from *Breakfast at Tiffany's* (Mancini).

Aug. 8, 9, Hollywood Bowl Orchestra, John Mauceri, cond.; Great American Concert with Film Music Tribute.

Aug. 15, 16, Hollywood Bowl Orchestra, John Mauceri, cond.; Shakespearean concert—Romantic Shakespeare.

Aug. 23, Pacific S.O., Irvine Meadows, Richard Kaufman, cond.; "Symphonic Night at the Movies"; Oscar showcase featuring *The Adventures of Robin Hood* (Korngold), *Gone With the Wind* (Steiner), *Ben-Hur* (Rózsa), *Citizen Kane* (Herrmann), *The Wizard of Oz* (Stothart).

Connecticut

Aug. 16, Waterford S.O.; Summer Music Festival, *Addams Family* (Shaiman), *The Godfather* (Rota).

Indiana

Aug. 23, South Bend S.O.; *Mark of Zorro* (Horner).

Massachusetts

Aug. 2, Tanglewood, Boston Pops Orchestra, cond. John Williams; "John Williams—Film Night": *Harry Potter*, *Catch Me If You Can*, etc.; featuring Josh Groban, vocal soloist.

July 10, Springfield S.O.; *Perry Mason* (Steiner), *Bonanza* (Evans & Livingston), *I Love Lucy*.

New York

July 18, Rochester, New York Philharmonic, *The Natural* (R. Newman).

Washington D.C.

July 18, National S.O.; *Bride of Frankenstein* (Waxman), *Psycho* (Herrmann).

July 19, U.S. Washington D.C.; Marine Corps Band bicentennial celebration; *Psycho* (Herrmann).

Wisconsin

Aug. 1, Racine; S.O., *Vertigo* (Herrmann), *Lawrence of Arabia* (Jarre).

Michigan

July 24, 25, Grand Rapids S.O.; *The Godfather*, *Romeo & Juliet* (Rota).

Utah

July 12, Centerville, Choral Arts Society of Utah; *Bonanza* (Evans & Livingston).

INTERNATIONAL

France

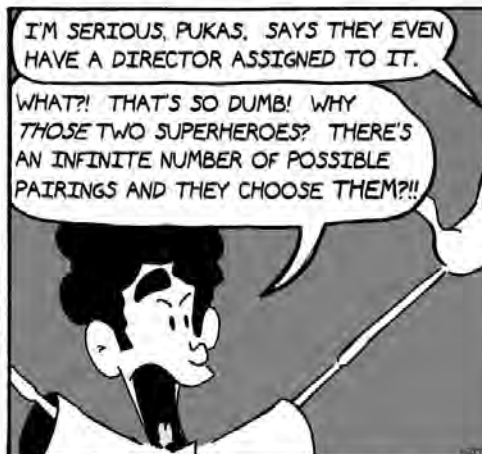
July 20, Royan S.O.; *Zorba the Greek* (Theodorakis), *Is Paris Burning?* (Jarre).
July 27, Monte Carlo S.O.; "An Evening with Maurice Jarre."

Germany

Aug. 2, Deisburg S.O.; *Godfather Suite* (Rota).

FSM

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RANTS, RAVES
& RESPONSES
TO READERS

An Essential Feature

Hey Jon and Al—thanks for reminding us movie music nuts about a very essential part of being a film music fan: that it's all about the *movie* attached to that soundtrack (see "36 Magnificent Movie Music Moments" in *FSM* Vol. 8, No. 3).

You can sit around for hours listening to all the soundtracks you want, but nothing can duplicate the effect of being totally engrossed in watching the film and witnessing those rare moments when the acting, camera, sets, costumes, editing, sound FX, etc. and *music* combine to send shivers through your body. Great filmmaking is there, right in front of you, and it's one of the most satisfying feelings you can have while watching a movie.

With that spirit in mind, I offer five of my choices for movie music magnificence. However, I do not have specific names of cues or timings for all of my choices; I only know them by thinking of the scene itself.

Casablanca (1943) MAX STEINER

This is the scene at the train station in Paris when Rick waits for Ilsa as the Nazis approach—it's raining when Sam hands Rick the note that says Ilsa will never see him again. The sense of utter despair and devastation felt by Rick as the raindrops wash the words off the letter is made even more powerful by Steiner's music.

The Robe (1953) ALFRED NEWMAN
"Carriage of the Cross"—This is possibly Newman's best work, a dirge-like reading of the main theme as Christ carries the cross through Jerusalem. The idea is interwoven with all the other motifs that have been set up prior to this point; it's the most emotionally moving scene in the film.

North by Northwest (1959)

BERNARD HERRMANN

In a crucial early scene, Cary Grant's character is in the lobby of the Plaza Hotel. Grant tries to get the attention of the bellhop right at the moment he's calling out the name "George Kaplan," and two henchmen mistakenly believe that Grant is Kaplan. As the camera dollies in on the heavies, Herrmann turns on the juice. The music gets the picture up and running with stark brass figures and low woodwinds.

The Sand Pebbles (1966)

JERRY GOLDSMITH

"Final Mission"—As the San Pablo prepares for battle and the music aggressively propels the ship upriver, there's a moment when they raise the stars and stripes, and the whole crew pauses for an instant. Goldsmith's music here swiftly sums up the entire score.

The Godfather Part 2 (1974)

CARMINE COPPOLA

Toward the end of the film, when Fredo's gone fishing for the last time.

Mike Merritt

mikemerritt3@comcast.net

Some good choices! We had a few for *The Sand Pebbles* ourselves, but never got around to writing them up. We wanted to include the tragic moment where McQueen buries his axe in that Chinese guy, but we couldn't remember the Chinese guy's name. It's an incredible musical entrance following an extended unscored action scene.

An Essential Feature, Part Two

There are certain scores that still haunt me for reasons that seem obscure. There are also specific cues that hold such power that they cause me to actually revisit the scene in the film (*The Chairman*, *The Sand Pebbles*). And I still cannot get to the nugget of my question—what is there in the nature of an oboe that conveys poignancy? Or why does a warm

cello seem so soothing?

I've got about a hundred great film moments, but here are a handful:

The Year of Living Dangerously

(1982) MAURICE JARRE

I'm not a huge fan of this dark and turgid score, but I searched out the LP for one cue: Mel Gibson and Linda Hunt (in her Oscar-winning performance as Billy) drive north through the Indonesian rice paddies. I have never heard music exemplify the Orient more—the combination of gamelan, harp and violins plays off the long camera shot of the lonely vehicle negotiating those hairpin curves and of the loneliness of the Occidental journalist, utterly surrounded by the alien but magnificent landscape.



Castle Keep (1969) MICHEL LEGRAND

Practically every cue in this quirky, prescient score is amazing, but I will only mention the very first: A company of bedraggled WWII soldiers drive through a desolate forest. Several are piled into a jeep—all seem completely exhausted in body and soul. Suddenly they stop, and ahead of them is an exquisite vision: a man and a woman on horseback, in slow motion, gliding effortlessly across their field of vision. The two wear brilliant medieval capes, and they appear without benefit of sound effects; they're instead accompanied by a flute and harp

combination. The music is delicate and somehow intangible.

Dr. Zhivago (1965) MAURICE JARRE

This is for the horse cart ride to Varykino by Yuri (Omar Sharif) and Tonya (Geraldine Chaplin). The idea is sweeter and more joyous than the love theme but is only used one other time in the film. It's a simple five-note violin theme, signifying a new beginning and underlining a charming addition. The cart horse has a new foal, who gambols merrily alongside.

Far From the Madding Crowd

(1967) RICHARD RODNEY BENNETT

Julie Christie's Bathsheba has just met soldier Troy, who is plying his swordsmanship by slashing the air around her as she stands perfectly still. She is by turns terrified, dazzled and finally overwhelmed—and each emotion is underlined by drums and trumpets. Suddenly Troy kisses her and she runs away from him. The music then soars to a violin rendition of the main theme.

Debbie Young-Groves

kittymbear@sympatico.ca

Muhsings From Hamburg

Thank you very much for your wonderful last issue (Vol. 8, No. 3). I was stunned by your beautiful interview with the talented Don Davis. I would love to hear some of his concert work. Your interviews with Brian Tyler and John Ottman were also top-notch.

I have a question: Has there ever been a year where so many high-profile composers have had their scores replaced?

Philip Muhs

Hamburg, Germany

It is quite a year for rejected scores, isn't it? We'd love to do a piece about that, and we may yet. But politics make it pretty tough to get anyone to talk about what happened in any interesting detail. Especially if you're talking to the guy who got thrown off the project.

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A Whole Bunch of Snot

In his review of *Murder on the Orient Express* (Vol. 8, No. 3), Stephen Armstrong mentions that in spite of the 1974 film's great success Richard Rodney Bennett's score was never released in the U.S. until now. Yes, it is true that in the last decade or so the only available recording has been a reissue from Silva Screen (coupled with Bennett's *Lady Caroline Lamb*). But at the time of the Oscar-nominated film's initial release, an LP (on the old EMI label) was widely available in outlets across America as commonplace as the local Sears department store. The jacket cover featured the fantastic one-sheet poster art of famed illustrator Amsel (who would also provide gorgeous work for films as diverse as *Raiders of the Lost Ark*, *Mad Max Beyond Thunderdome* and *Harlem Nights*).

And have you heard the charming aside from Elmer Bernstein in regards to *Murder on the Orient's* score? In a filmed interview, Bernstein smiles on recalling his and his good friend Bernard Herrmann's differing opinions on the work. Bernstein found it utterly delightful, a wonderful pastiche waltz perfectly suiting the film's elegant (and slightly side-winking "Old World") tone. Herrmann, however, found it totally inappropriate. He thought music for "a train of death" should be much darker, forceful and serious in tone. Bernstein used this story to illustrate the danger of film music falling into the trap of "overstatement." At any rate, it's wonderful to see Bennett's score (one of the best of the 1970s) finally getting the full-blown CD treatment.

Also, I want to throw in my two cents about the new Lukas Kendall-produced Bond CD reissues. Top marks and kudos. The *For Your Eyes Only* and *The Living Daylights* Rykodisc releases a few years back were top-notch products, and the new ones are every bit as good (if not better). The shock of popping *O.H.M.S.S.* and *Thunderball* in the player and discovering a damned-near 80-minute running time of vintage Barry is beyond joy. The extended tracks were a long time coming as well. Thanks for a Barry fan's fantasy...though I'm still not chucking my LPs.

Craig

CJamGullCottage@aol.com

The !@#\$ Last of the !@#\$ Bond Letters

Thanks for getting me out of unreleased Bond music limbo, where I've been toiling for 38 years. The new CDs are fabulous and have all the material I've longed for—the traction table from *Thunderball*; "Gunbarrel and Manhunt" from *Diamonds*

Are Forever; and the underwater sequence and "Bond as Torpedo" from *You Only Live Twice*. And there are so many more I could mention. Too bad the *Thunderball* song from the original film recording could not be recovered. It has much more beautiful harmonies and depth than the version released on vinyl and the original CD.

Tom Friel

Springfield, Pennsylvania

L.K. replies: Glad you liked the Bond CDs! Thank MGM and EMI, not me. (Don't get me in trouble!) As far as I know, the version of the "Thunderball" song in the film is the same as on the album.

Feeling All Mizzy

I've searched on the web many times before, but today I hit pay dirt when I came across Percepto [Records] in a search. I've now been sitting here for hours listening to an MP3 selection off of Vic Mizzy's *The Busy Body* (which I haven't even seen) called "The Seduction." It's only a 30-second clip, but it'll be weeks before I tire of it.

I'm also glad to know that there are other people in the world who have an ear for this stuff. And I did purchase two of the CDs off Percepto, *Suites and Themes* and *The Spirit Is Willing/The Busy Body*.

Jim Higgins

Seattle, Washington

You Have Got to Be Joking!

I just can't believe that FSM's "Pukas" doesn't have more than two fans. I'd like to stand up and shout: I love Pukas!

J. Ole Papra

Hamburg, Germany

Well that makes four fans. You, the guy who wrote the earlier letter, the guy in Poland (see pg. 4) and Lukas.

It Pays to Volunteer

I would like to see you print a retrospective "Upcoming Assignments" column. You could take, say, any year in the '50s or '60s and run a representative monthly output of the good, the bad and the ugly. This can then evince comparison from an historical perspective. What do you think?

James Farrar

Victoria, Australia

Great idea, James. Go for it.

NOW IT'S YOUR TURN. Send your letters & ideas to:
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FSMCD Vol. 6, No. 10 • Released by Special Arrangement with Turner Classic Movies Music

Our Mother's House

and The 25th Hour by Georges Delerue

FSM REISSUES TWO CLASSIC MGM RECORDS ALBUMS FROM 1967 ON ONE CD, *OUR MOTHER'S HOUSE* AND *THE 25TH HOUR*, BOTH COMPOSED BY GEORGES DELERUE.

DELERUE (1925–1992) WAS A GIFTED MELODIST and dramatist whose music accompanied the best films of the French New Wave: *Shoot the Piano Player*, *Contempt*, *Jules and Jim*, *The Soft Skin*, *Two English Girls*, *Day for Night*, *Love on the Run* and *The Last Metro*, most directed by François Truffaut. While he was recognized for the gentle, lyrical quality of his scores (such as the Oscar-winning *A Little Romance*), Delerue tackled every sort of genre in more than 300 films, including epics, crime thrillers, romances and political dramas.

OUR MOTHER'S HOUSE WAS AN OFFBEAT DRAMA directed by Jack Clayton about seven English children who decide to raise themselves after their mother passes away. This works well enough—until the arrival of their no-good father (Dirk Bogarde). Delerue's lovely, melodic scoring made headlines 17 years later when it influenced Quincy Jones' music for *The Color Purple*. How similar are the two scores? For years *Our Mother's House* was notoriously difficult to hear, the LP having been released only in Canada—now, you be the judge!

THE SECOND HALF OF THE PROGRAM CONSISTS of Delerue's equally melodic but much different score for the Eastern European Holocaust saga *The 25th Hour*, starring Anthony Quinn as a Romanian farmer mistaken for a Jew and cast about Europe for the better part of a decade. Delerue provided a simple, heartfelt theme for cimbalom, and eerie, dirge-like music for a continent gone mad in the "25th hour" of humanity.

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for details.



Reissue produced by Lukas Kendall

Our Mother's House

1. Main Title—	
Our Mother's House	3:42
2. The Garden	3:34
3. Mother Will Always Be Here	3:23
4. Recess	1:34
5. Gertie Is Punished	3:53
6. Charlie	1:31
7. The Children	1:42
8. Charlie Arrives Home	2:20
9. The Boat Race	1:20
10. The Party	1:30
11. Charlie Burns	
Mother's Pictures	3:43
12. The Children Leave	
Our Mother's House	2:35
Total Time:	31:18
Solo Piano: Peter Katin	

The 25th Hour

13. Opening	2:30
14. In the Church	1:56
15. Johann & Suzanna	2:50
16. Deportation of the Jews	2:46
17. Suzanna at the	
Minister's House	1:38
18. Johann in the Wheat Field	2:20
19. Arrival of the Germans	1:06
20. Johann in Budapest	1:42
21. The Train Stops	0:51
22. Gathering of the Flowers	1:59
23. Arrival of the Russians	2:57
24. Death of Traian	2:15
25. Johann on the Platform	0:57
26. Johann and	
Suzanna Reunited	1:17
Total Time:	27:31
Total Disc Time:	58:49

LOVE

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PART 2

Continuing where last issue left off, *FSM's* publisher puts the finishing touches on the EMI Bond re-releases.

On Her **MAJESTY'S** Secret **SERVICE**

Ah, the mother lode! *O.H.M.S.S.* is one of the most revered films and scores in the series, despite (or perhaps because of) the hideous non-presence of George Lazenby in the title role. With Lazenby so unable to carry any of the flamboyantly “Bond” elements, the film was reimagined along the lines of its literary source, a one-off attempt (*For Your Eyes Only* excluded) to remain faithful to the original Fleming and shock audiences with a downbeat ending. Bond briefly became a more traditional adventure film, albeit a finely directed and well-produced one, and Barry rose to the occasion with one of his greatest love themes, “We Have All the Time in the World,” and a bounty of thematic material relying on a Moog synthesizer for a 1969 “mod” sound.

In my arrogance I originally planned to restructure both the *O.H.M.S.S.* and *Diamonds Are Forever* CDs into completely chronological programs, seeing as how the LPs wrecked each score for 30 years. (The *O.H.M.S.S.* album was not even assembled by John Barry but by record producer Phil Ramone, who produced the Louis Armstrong song.) I was informed fairly late in the game that for legal reasons all of the CDs had to feature the original album tracks first, followed by any bonus materials, along the lines of the expanded *Living Daylights* CD from a few years ago. This was a problem in that I had already assembled the albums to add previously unreleased music within tracks, and to avoid bowdlerizing two separate pieces of music into “Journey to Blofeld’s Hideaway.” Fortunately, after explaining the problem to EMI and MGM I was allowed simply to reorder the tracks so that they were called the same things as on the albums, despite the subtle musical differences. At least I think I was allowed. Nobody got mad at me, so I guess it’s okay.

Both the *O.H.M.S.S.* and *Diamonds* CDs are designed to be re-sequenced entirely into film order, if anyone has that much free time. The order for *O.H.M.S.S.* is as follows:

2. **This Never Happened to the Other Feller**

1M1/1M2/1M3/1M4

The “Gunbarrel” music (with the theme on synthesizer) is added to the pre-credits sequence; we also put a couple of bars back into the end of 1M2. Despite the use of bass guitars in the orchestration, Barry does not once put the James Bond theme (the Monty Norman part) on its traditional electric guitar for this picture—it’s always played by keyboard. In *Diamonds Are Forever*, as soon as Connery walks on-screen in the gunbarrel and teaser, it goes right back to electric guitar. Similarly, Barry always scored the Roger Moore Bond with strings—apparently

James Bond Artwork ©Eon Productions, All Rights Reserved



Barry had a musical characterization of each actor, or perhaps this was simply his maturation as a composer.

6. Main Theme—On Her Majesty's Secret Service 1M5

We did not put back the extra vamping bars at the end—too repetitive. It was actually recorded with the extra bars as you hear it in the film.

8. We Have All the Time in the World (source instrumental)

2M1 record version

3. Try 2M2 record version

Both 2M1 and 2M2 were recorded in different versions for the movie and the album—the music is the same, the instrumentation subtly different. We didn't have room to include the film versions, which were also shorter.

12. Journey to Draco's Hideaway 2M3/2M4/3M1

2M3 is the brief unused cue that begins the track; 2M4 is the introduction of "We Have All the Time in the World" for Tracy and Bond at the hotel; 3M1 is the traveling music for Bond being driven to see Draco and was part of "Journey to Blofeld's Hideaway" on the original album.

6. Bond and Draco 3M2/4M1

3M2 is another version of "We Have All the Time in the World" with a great, sly use of the Bond theme during the conversation between Bond and Tracy's father. 4M1 is for Tracy returning home for her father's birthday.

1. We Have All the Time in the World

Sung by Louis Armstrong 4M3 record version

We remixed this from the original 1" eight-track source (although only five tracks were used: strings, brass, rhythm section, vocal, and acoustic guitar). The acoustic guitar is carefully dialed in and out of the album version but plays throughout the film version (the two are essentially the same arrangement, but the film version is shorter). This was the last piece of music recorded by Louis Armstrong, although I guess they finished early because there were a few takes of Armstrong singing a jazz stan-

dard, "Pretty Little Missy," at the end of the reel. "Missy" had nothing to do with Bond or Barry (although Barry may have conducted it), so we obviously didn't include it. I don't know if it was ever released.

14. Gumbold's Safe 5M1

This is a classic piece of Barry suspense; it plays throughout the scene as recorded, but it was dialed in and out of the film. We made a few extremely judicious cuts of redundant bars—I can't even remember where they are anymore. I dare anyone to find them.

7. Journey to Blofeld's Hideaway 6M2

This track features the complete 4:53 cue, which was abridged on the album and dialed in and out of the film.

15. Bond Settles In 7M1/5M2

5M2 is a reprise of the "traveling" motive which was used twice in the film: once where intended and once here, as Bond surveys his room for bugs.

16. Bond Meets the Girls 7M2/7M3/8M1

Oh man, it doesn't get any better than this.

17. Dusk at Piz Gloria 8M2

Bond is led from his meeting with Blofeld back to his room; in the finished film, this segues to a reprise of the "girls" motive (7M2, as Bond uncovers the lipstick number on his thigh) and then is dialed out. As written, Barry underscores Bond breaking out of his room and going to see his first conquest.

18. Sir Hillary's Night Out (Who Will Buy My Yesterdays?) 7M2/8M2A/8M3/9M1/9M3

7M2 is a reprise of the memorable "girls" sax-and-strings motive from the film, even though Barry did not intend it to be reused. (In the film, it is used several times, like a recurring "erection" gag.) 8M2A and 9M1 are the theme for Bond's romantic encounters, which Barry later recorded as "Who Will Buy My Yesterdays?" on his album





Nobody DOES IT BETTER

All fans discover sooner or later that the John Barry/James Bond soundtracks are among the best things in the world, while the non-Barry/Bond soundtracks are among the worst. All due respect to George Martin, Marvin Hamlisch, Bill Conti, Michael Kamen, David Arnold, Michel Legrand, Burt Bacharach and even Eric Serra—all of whom have written music I love in other contexts—but everybody but Barry stinks when it comes to Bond. (This is apart from the non-Barry title songs, some of which are excellent.)

Barry understands that the Bond scores are about melody and easily identifiable architectural structures. In their '60s heyday they were absolutely contemporary, but they are not "pop" scores. They are outrageous but told with a straight face—rather like the films. Look no further than the action cues to see how Barry gets it right and everyone else gets it wrong: His fight cues don't even score the particular fight—they score the idea of a fight! They are huge but free of clutter, and always melodic. They are the embodiment of "speak softly and carry a big stick," just like Bond. They never hide behind artifice—each note is what it says it is—but then when Barry wants to, WHAM, he hits you.

In contrast, the non-Barry scores emphasize irrelevant pop elements and busy-body action nonsense. The subtlety, glamour and especially melody go out the window. David Arnold has created admirable pastiches of some of Barry's licks, but too often in the latest Bond films he is reduced to frenetic and therefore meaningless action cues, which seem to be designed, as most "blockbusters" nowadays are, for illiterate teenagers who like wrestling. All of the Bond movies start as intriguing espionage films and end up as action mayhem; they used to take their time falling apart, now they start that way. —L.K.

Ready When You Are, JB. 8M3 is the undulating Blofeld hypnosis music. (Note the subtle Moog, which pings away even during the romantic material.) 9M3 is the music for the next day as Bond goes for more sex and is clonked over the head. Incidentally, there's a great laugh line during 9M1, which I never noticed as a kid—Bond, who has already slept with one girl and uses the same pick-up line on the second about her being "an inspiration," slyly adds, "you'll have to be."

19. **Blofeld's Plot** 10M1/10M2/10M4 revised

10M1 is Bond being led from Blofeld's chamber into captivity, scuffling briefly with guards. 10M2 is the music-box version of "Do You Know How Christmas Trees Are Grown?" heard briefly as source music. 10M4 (revised) is the lengthy cue (edited for redundant pas-

sages) as Bond escapes from his "cell" while Blofeld hypnotizes the women. The original version of 10M4 was essentially the same thing, but the orchestration was slightly different (the Moog sounded different) and it was not satisfactorily recorded.

20. **Escape from Piz Gloria** 11M1/11M2

11M1 is the only piece on all of the CDs where we had to use a take that differs from what is in the film. Fear not—it's essentially the same as the film version, save for the opening bars, which are here played by Moog and strings, and not strings alone. *O.H.M.S.S.* had a missing music reel (nobody knows when or where it went) containing the film take of 11M1 and, I suspect, the brief reprise of action music when Bond is later shot at while using a phone booth. (The latter is a straight

Diamonds Are FOREVER



"Mmmmm...Diamonds..." is what Homer Simpson might say. To which the Comic Book Guy would respond, "Worst soundtrack LP ever." Here is a magnificent, sultry, pulsating John Barry score, and the album features two Vegas source cues (not even the best ones), three renditions of the title song, another loungy cue, none of the great fight music, and *almost* none of the great Wint and Kidd theme. Who made this thing, Satan? Plus—it sounds bad.

All in the past, my friends! Our 75:48 CD is the complete underscore and almost the complete source music (it's missing wild "hits" of snare drums and "charge" trumpet calls from "Circus, Circus"—horrors!), entirely remixed from the 1" eight-track masters. Holy

cow, it's glorious. I mean, luscious, sumptuous, and wonderful—this score has it all. The recording was made so well, you can hear a pin drop. Unlike some Bond fans, I love the film, which is Tom Mankiewicz's finest hour as a screenwriter ("I didn't know there was a pool down there") and full of high-modernist Vegas locations. I love the fact that Connery is fat and wears a wig (he's lethal nonetheless, unlike his successors)—it only accentuates the joke and is proof that when it comes to "Bond, James Bond," nobody does it better. Or even gets close.

13. **Gunbarrel and Manhunt** 1M1/1M2/1M3

I was tempted to call this "Action Back in Bond" but thought better of it. (None of the

re-recording of action bars, and I wasn't going to put it on the CD anyway.) Maybe SPECTRE has it. 11M2 is more action music (the fight by the cliff), some of which wasn't used.

5. Do You Know How Christmas Trees Are Grown? Sung by Nina Wild

The most hated song in the Bond canon—although recently supplanted by Madonna—it actually sounds much better now that it's been remixed and re-equalized.

There was a second source cue at the Swiss town, which we did not include. It has two parts: an oompah-oompah part and a more lyrical string line (what fans call the “skating” music), and it is used several times. Barry did write and record it, but I figured people loathed “Christmas Trees” so much, I wouldn't dare give them more “oompah” music.

4. Ski Chase 13M3/13M4

13M3 is what was on the original album; we added 13M4 at the end of the sequence as Bond is rescued but worries about Tracy being taken captive.

9. Over and Out 14M2

Phil Ramone is a record industry legend, but why he faded this track out on the vinyl I have no idea. Was it intended for radio play? We restored the ending.

10. Battle at Piz Gloria 14M3/15M1

This track is as it was on the album. Most of this was replaced by “The James Bond Theme” (the original *Dr. No* recording) in the film.

21. Bobsled Chase 15M2/16M1

15M2 is a brief transition, not used. 16M1 is

the reprise of the fight music from the teaser, with the abrasive Moog pinging away.

11. We Have All the Time in the World—James Bond Theme WILD/16M3

This track is as it was on the album.

And that is 79:44 from *On Her Majesty's Secret Service*, essentially everything we could jam onto that little shiny disc. There are still a few previously unreleased cues, such as the Swiss source cue, another source cue for guitar (with an alternate adding strings) at Draco's birthday party, and the straight rendition of “We Have All the Time in the World” for Tracy and Bond after their escape from the Swiss town (in the snowed-in garage). But 79:44, man! We couldn't jam anything else on. ■

previously unreleased cues had titles—I had to make them all! The cue sheets and recording logs only had reel and part numbers. I don't know if Barry ever titles his cues prior to the soundtrack album. I wish I could have found vintage track titles but there may not have been any.) The teaser has the thrill of seeing Connery back in the role, defeating Blofeld in a five-minute mini-movie, with terrific music by Barry. In college, I used to sit at my Casio and plink out portions of the fight music until I had figured out most of it. It's only two chords: a minor-major ninth chord (C-Eb-G-B-D) and an augmented chord (C-E-G#). The power comes from the relentless orchestration: a wall of sound with trombones down low, piccolos up high, and everything else stacked (and I mean *stacked*) in between.

1. Diamonds Are Forever (Main Title, film version), sung by Shirley Bassey 1M4

We added the introductory “tag” for the shot of the cat that concludes the teaser. For a good yuk, A-B our new mix of the title song against the old CD. The mixes are intrinsically the same, but it's like getting your teeth cleaned after 30 years of eating Twinkies. If you want further proof of Barry's compositional creativity, examine his motive for the *Diamonds* song: eight notes (two groups of four) played on electric keyboard—it literally draws a picture of a diamond, while the bells sound like glittering light but are also twisted by the organ.

14. Mr. Wint and Mr. Kidd/Bond to Holland

1M5/2M1/2M3

Here is the elongated presentation of Wint and Kidd's theme as everyone's favorite gay assassins wipe out the first leg of the diamond smuggling chain. Barry's slinky saxophone theme is brilliant. 2M3 is the Bond theme as 007 travels on a hovercraft to Holland.

9. Tiffany Case 2M5

This source cue was on the original album. I never disliked the *Diamonds* source cues; it was only frustrating that they were released instead of the underscore cues.

15. Peter Franks 3M1/3M2/3M3

3M1 is Bond rushing over to Tiffany's place; 3M2 is the classic elevator fight music. 3M3 is the denouement as Tiffany and Bond travel on a plane with Franks' body now holding the diamonds; Barry creates a “traveling” version of the *Diamonds* theme.

16. Airport Source/On the Road 3M4/3M5

3M4 is the source cue—part rock and roll, part AM radio—heard at the airport as Bond meets Felix Leiter. 3M5 reprises the traveling music.

17. Slumber, Inc. 3M6/3M7/4M1

Oh yeah, baby! 3M6 is the organ theme heard at the Nevada mortuary. 3M7 and 4M1 are the choir-and-orchestra pieces for the cremation service, with 4M1 a full-blast sturm-und-drang piece in the style of *The Last Valley* (written the same year), as Bond nearly gets incinerated. Barry's choral arrangements are always first-rate. I started weeping when

I first heard this off the masters.

18. The Whyte House 4M3

On the two occasions I've been to Vegas—not my favorite place, as I could feel money being sucked out of the air—I imagined hearing this piece at the town line. It runs for some five-plus minutes as performed, but only because a minute-long section is repeated verbatim five times. We faded it out accordingly.

19. Plenty, Then Tiffany 4M5/4M6/5M1

4M5 is a classic piece of Bond seduction, with the “kissing” muted trumpet for voluptuous Plenty O'Toole. 4M6 and 5M1 relocates the romantic material to the *Diamonds* theme as Tiffany and Bond seduce each another.

4. Circus, Circus 5M2

The same as on the original album, but sounding much better.

20. Following the Diamonds 5M4/5M5/6M1

5M4 starts with Tiffany's escape from Leiter's men at Circus Circus, continuing to the motel where Plenty's body floats in the pool. 5M5 is a short cue (heard from 1:13 to 1:41) not used in the picture, perhaps written for the retrieval of the diamonds from the airport locker. 5M6 follows Bond into Blofeld's desert laboratory. I love the slinky saxophones, like in Barry's score for *Petulia*.

3. Moon Buggy Chase 6M2/6M3A/7M1

6M2 is the previously released beginning of this sequence, as Bond steals the moon

THE Tracks NOT Taken

Yeah, yeah, yeah—where's *Moonraker*, and so on. If five of the Bond soundtracks could be done properly, why not all the others?

The answer: time and money, and in some cases, lack of master elements.

Master tapes to the first three films—*Dr. No*, *From Russia With Love* and *Goldfinger*—are not at EMI's Abbey Road vaults in London, where most of the expanded Bond material was kept. (The four additional cuts on the *Goldfinger* CD come from the British LP master.) I would presume they are lost. *Moonraker* is missing because it was recorded in Paris—maybe the tapes are still in France. *A View to a Kill* was recorded in London, but the tapes are not at Abbey Road for whatever reason. *For Your Eyes Only* and *The Living Daylights* were already expanded for the Rykodisc CDs.

This leaves three titles that theoretically could have been expanded: *The Man With the Golden Gun*, *The Spy Who Loved Me* and *Octopussy*. For



Octopussy, there may be tapes of extra music at MGM in Los Angeles, but there was not time to evaluate them. There are 24-track tapes of *The Spy Who Loved Me* at Abbey Road, but I don't know if these are for the film soundtrack or the LP re-recording; furthermore, 24-track mixes are very time-consuming and expensive.

So we end up with only one title that missed narrowly: *The Man With the Golden Gun*. Originally, EMI was going to try to remix and expand both *Live and Let Die* and *Golden Gun* from the 16-track tapes. As the transfers were being done at Abbey Road, I was informed that the process was becoming far too expensive and time-consuming, so *Golden Gun* would not be done. Had I known we could only do one of the early Moores, I would have suggested the Barry score rather than the George Martin one—but I didn't, so we couldn't.

The only other thing that fell by the wayside due to a lack of time and money was the tank chase from *GoldenEye* (the Bond theme arranged by John Altman), which was recorded on fancy modern digital tape that required expensive equipment to transfer.

So that's the true story. —L.K.

buggy from the astronaut set. 6M3A is the "silly" music that leads to the more thundering brass chords (actually, a rewrite; see track 21, below). The LP cut a bar out of this piece on the transition from the silly to the straight-faced music; we left it in. 7M1 is the end of the sequence—the climax of the car chase, leading to Bond and Tiffany at their hotel suite.

6. Diamonds Are Forever

(source instrumental) 2M4

This lounge instrumental of the title song was written for the early scene in Tiffany's apartment. It was reused at the bridal suite of the Whyte House and I had intended to sequence it there.

5. Death at the Whyte House 7M2/8M1

7M2 is the previously unreleased music for Bond climbing onto the roof of the Whyte House. 8M1 was the track on the LP with the Wint and Kidd theme.

8. Bond Smells a Rat 8M2+8M3

Bond is buried alive rather than shot through the head—those bad guys never learn. The second half of the cue, dialed out, was intended to underscore the electric rat-zapping machine.

2. Bond Meets Bambi and Thumper 9M2A/9M3

Bond is introduced to California feminism. This was actually a rescore (see track 21). We added 9M3, which is the third and final appearance of the fight music, as Bond bests the beauties in the hot tub.

11. Q's Trick 9M4

10. 007 and Counting 10M1

These two tracks are as they appear on the

original album, in improved sound of course. "007 and Counting" is one of my all-time favorites. Space travel always brought out the best in Barry.

12. To Hell With Blofeld

10M2/10M3/11M1/11M2/12M1

This track is expanded to include the entire finale of the picture—somewhat lackluster on-screen (the producers ran out of shooting time with Connery) but musically exciting as it culminates in the "007" action theme. The original album track featured 11M3 alone.

19. Diamonds Are Forever (Bond and Tiffany)

12M2/12M3/12M4

12M2 is the saxophone tag for the shot of Wint and Kidd aboard Bond and Tiffany's ocean liner. 12M3 is the romantic instrumental of the title song as it appeared on the LP. 12M4 is the brief action cue as Wint and Kidd get their just desserts. In the film, the end credits are then scored with an abridged version of the title song, not reproduced on the CD.

21. Additional and Alternate Cues

This 9:09 suite is a catch-all for the following additional material:

Wint and Kidd to Mrs. Whistler's 2M2

A reprise of the theme for the assassins.

Hotel Muzak 4M2

This is a brief cue heard as Bond relaxes at his hotel room upon arriving in Vegas. There's no real ending since it did not require one in the film.

Dixieland Source 5M2A

This was recorded without a slate at the end

of one of the takes of "Q's Trick"; it was used during the Circus Circus sequence.

Zambora Source 5M3

Yeah, we've jammed everything on this disc. This is the sideshow source cue.

Moon Buggy Chase (unused original version) 6M1

Here's something fascinating: the pre-Guy Hamilton-complaints version of the "Moon Buggy Chase" (the middle part), which Hamilton wanted comic but which Barry originally scored straight. They compromised by Barry re-recording it half-and-half for the film version (track 3). Barry's original features the thundering, syncopated chords straight through.

Bond Meets Bambi and Thumper (unused original version) 9M2

This is the original version of track 2. The first half is the same as the film version, but the second reprises the *Diamonds* theme with saxophones (as in "Following the Diamonds") rather than continuing with the Bond theme.

Wild Sting 3MX

This was recorded for the shot of Bond's empty hotel room (Q is on the phone with him but Bond has left in a hurry) prior to "Peter Franks" (track 15). A perfect end to the CD!

There was one fascinating alternate we could not include for clearance reasons: a longer version of the title song. The additional lyrics (occurring around halfway through): "Diamonds are forever/I can taste the satisfaction/Flawless physical attraction/Bitter cold I see fresh 'till they rest on the flesh they pray for." The rest is identical to the film version, a

different take. Incidentally, one of the reasons Barry did not do *Live and Let Die*, besides the fact that he was preoccupied with his stage musical, *Billy*, was that he fought with Harry Saltzman over the theme for *Diamonds*. Saltzman thought Don Black's lyrics were obscene ("Hold one up and then caress it, touch it, stroke it and undress it"—not family material if it's referring to male genitalia) and Barry did not appreciate the criticism.

One last piece of trivia about *Diamonds*: At

one time, at least, the LP was not planned to be so lousy. When the Bond scores were recorded, the master takes of cues planned for inclusion on the LP were typically snipped out and kept on their own tape reels, so that they would be grouped together later to mix. The "LP side one" reel (this is still the original eight-track master, just kept in a different place) had 3M2+2M1 (the elevator fight plus Wint and Kidd's theme), 4M3 ("The Whyte House"), 6M3+7M2 (unused version of "Moon

Buggy Chase"—without the car chase part—plus Bond on the roof of the Whyte House), 2M5 ("Tiffany Case"), 8M1 ("Death at the Whyte House") and 5M2 ("Circus, Circus"). The "LP side two" reel had 12M3 ("Diamonds Are Forever" from the end of the movie), 8M2+8M3 ("Bond Smells a Rat"), 9M4 ("Q's Trick"), 9M2A ("Bond Meets Bambi and Thumper," revised film version), 3M4 ("Airport Source"), 10M1 ("007 and Counting") and 12M1 ("To Hell With Blofeld"). ■

Live AND Let DIE



It's rather anticlimactic after the Barry/Bond gems, but *Live and Let Die* was always my favorite of the non-Barry Bond scores, and it has some good '70s licks. It was fun to remix it from the 16-track masters and discover previously unreleased cues, like Bond's trip to New York and the boat chase. Here is the annotated track list:

1. "Live and Let Die,"

Performed by Paul McCartney and Wings

We did not remix the title song; the master tapes were not part of the scoring sessions kept at Abbey Road, and remixing McCartney's work is contractually forbidden, which is fine with me—he's Paul McCartney!

2. Just a Closer Walk With Thee/ New Second Line

This is the New Orleans source music; it was most likely recorded live on set and was not part of the scoring sessions. We took it from the album master.

3. Bond Meets Solitaire 3M3

4. Whisper Who Dares 2M3

The car chase in New York City.

5. Snakes Alive 4M2

6. Baron Samedi's Dance of Death 3M5

7. San Monique 3M6-4M1 revised

Source music in Bond's hotel room; bleeds into "Snakes Alive" in the film.

8. Fillet of Soul—No/Live and Let Die/ Fillet of Soul

Source music for the soul clubs, with another vocal performance of "Live and Let Die." This was not part of the scoring sessions; we took the track from the album master.

9. Bond Drops In 5M3/12M2

This track joins two cues from different parts of the movie. "Bond Drops In" (5M3) is Bond hang gliding into Kananga's compound. The edit is at 0:40; everything else is 12M2 and was apparently written for Bond and Solitaire's train ride at the end of the film, which is rudely interrupted by the Tee Hee (the mechanically armed henchman).

10. If He Finds It, Kill Him 6M3

11. Trespassers Will Be Eaten 9M1/9M2

The alligator farm music.

12. Solitaire Gets Her Cards 8M2

13. Sacrifice 11M1

14. The James Bond Theme 3M1

A sequence from early in the film with Bond in a taxicab pursuit.

Bonus Tracks

15. Gunbarrel/Snakebit 1M1/1M3

The end of 1M3 was meant to segue into the title song, which we were prevented from doing on the CD.

16. Bond to New York 2M1/2M2/2M4/3M4

17. San Monique (alternate) 3M6-4M1

An earlier, more reggae-styled version of the hotel source music.

18. Bond and Rosie 4M3/4M4/4M5/5M1/5M2

19. The Lovers 5M4/6M1/6M2

6M2 is the recorder music played by Baron Samedi in the forest, which we used briefly.

20. New Orleans 6M4/7M1/7M2

21. Boat Chase 10M1/10M2/10M3

10M3 is the brief tag of the Solitaire theme which was not used in the film. There was an alternate, earlier version (never satisfactorily recorded) of 10M1, which included a quote of a sea-shanty-styled tune—I forget if it was "Popeye the Sailor Man" or "Anchors Aweigh." Something like that—a Moore-era musical gag. It was nixed in the finished version—although "Here Comes the Bride" remains as Bond disrupts a wedding party.

22. Underground Lair 12M1/12M2/12M3

The climactic music for the action underground. 12M3 is the short tag that was designed to lead into the end-title version of "Live and Let Die," a segue we could not do on the CD.

FSM

TO MIAMI AND BEYOND

**There's more to
Jan Hammer
than just
Miami Vice
(continued from
Vol. 8, No. 2).**

BY MARK HASAN

It wasn't always so easy to hear Jan Hammer's TV scores. During *Miami Vice's* second season (1985–86), star Don Johnson brought out his own album, *Heartbeat*, which also included a lavish music video. A second album in 1989, *Let It Roll*, flopped (though portions are contained on an expanded *Heartbeat* CD from Razor & Tie), and a laserdisc of music videos rolled around for years in delete bins. But Hammer's music failed to get a decent showcase.

It wasn't until 1987 that fans would get a full Hammer release, via *Escape From Television*, which featured 12 choice theme extensions (plus an extended "Forever Tonight" CD mix on the disc). The second *Miami Vice* album merely added the "New York Theme" from the show's pilot and repeated the main theme and "Crockett's Theme," from *Escape*.

Hammer had wanted out from television after three years, but as he explains, the *Vice* people "persuaded me with large amounts of money at that time. You'd be stupid to just walk away when one thing is so hot, and I did another year; I think the total was like 88 episodes in four years. Given the mode in which I was working, [there] was very little thematic repetition. Every week the thing had its own concept and design, as far as 'this is going to sound this way,' and then next week was completely different, and that's what made it even harder"

But even Michael Mann and Anthony Yerkovich had accepted other lucrative opportunities from NBC. While Mann managed to successfully launch *Crime Story* in 1986 (with the first season partially scored by Todd Rundgren), the superlative show lost its focus in year two and finally died from a case of Erratic Network Scheduling. Yerkovich's ambitious *Private Eye*, set in Los Angeles during the picturesque '50s, lasted less than a season in 1987, though it did give Joe Jackson and veteran Shorty Rogers scoring jobs for the pilot and regular episodes, respectively—great music, but the ratings never caught up with the production budgets. Yerkovich had actually left *Miami Vice* after supervising the series' first five episodes, and while still involved with the series, Mann transferred some of the visual panache and sound design to *Manhunter* (the first film based on the novel *Red Dragon*) and his executive-produced inner-city drama *Band of the Hand* (both from 1986).

By 1988, *Vice's* popularity was on the wane, and even avid fans failed to take note of Philip Michael Thomas' solo album, *Somebody* (produced by his own Spaceship Records and released via Atlantic), or the Frankie Goes to Hollywood-inspired music video. Moreover, a third *Miami Vice* album emerged only in Europe, and though it offered fans more songs, it repeated the "New York Theme" and contained only one new Hammer track: "The Wedding," scored for the episode where Don Johnson's character marries a rock star, played by Sheena Easton. (Sadly, they broke up.)

More important, Hammer had left the show, and Tim Truman took on the unenviable task of scoring the fifth season in the style expected by the producers and the network. Truman's contributions were largely guitar-heavy, and the network ultimately got what they wanted. (Truman would, however, distinguish himself by tackling the underrated Don Johnson-produced series *The Marshal* in 1995, writing an exceptional main theme and solid underscore for the show's brutal network run.)

VICE Gets Busted

When *Vice* was canceled in 1989, the hope of seeing more of Hammer's original material seemed impossible...except that Hammer had scored *Eurocops* in 1988, a continental riff on the *Vice* concept.

Besides the show's title theme and "The Runner"—composed for a set of British

Photos courtesy Jan Hammer. All Rights Reserved.

TV ads starring British rocker/Live Aid organizer Bob Geldof—the Europe-only album, titled *Snapshots*, actually included music from *Miami Vice*. Only fans would have recognized the contents from the track titles, though the *Vice* inclusions were hardly some covert attempt to sneak that show's music beyond the MCA radar (particularly since the album was released by MCA on LP, CD and tape).

Explains Hammer, "Over here the *Miami Vice* thing was going down in popularity—but it was peaking in Europe at the time, and it was almost like we didn't even have to mention it. There were two #1 hits, and then there were four other tunes in the Top 20 all around Europe—all instrumental."

The music from *Miami Vice*, in a nutshell, has been scattered across three song albums; two Flexi-Discs that accompanied interviews with Hammer in the September '85 and June '87 issues of *Keyboard Magazine*; the *Escape From Television* and *Snapshots* albums; and a few extended mixes which, for a while, were kicking around the Internet as lowly MP3s.

In 2000, Hammer remastered and expanded the *Snapshots* album as *Snapshots 1.2*, which included a new composition, "Nova," and the main theme from the 1994 film, *A Modern Affair* (released by Columbia Home Video in 1996).

The *A Modern Affair* video is worth noting—and hunting down—since Hammer's album version differs greatly from the film's more upbeat, slightly off-kilter rendition. Percussion textures allude to the pitter-patter of baby feet—reflecting the decision of the film's 40-something marketing executive (Lisa Eichhorn) to be artificially inseminated and her subsequent search for, and very confused relationship with, donor Stanley Tucci—and Hammer's wistful, arched melody evokes her nervousness, skepticism and warm personality.

Hardly a blockbuster, the lighthearted romantic drama gave the composer an intimate story with nothing but characters from which to draw, and his sparse-yet-inspired score reveals a lighter style far removed from his more familiar action writing.

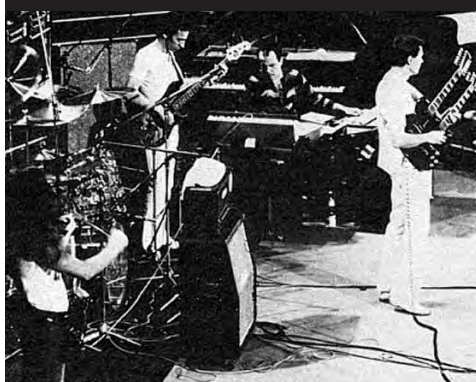
The (In)Complete Collection

In the summer of 2002, Hammer released a new two-disc set of *Miami Vice* music, which gathers all *Vice* cues from the aforementioned albums on Disc 1, and previously unreleased music on Disc 2, which the composer recorded anew in 2001.

It's clear from this release that Hammer finally made time during his busy composing



ROCK OF AGES: Jan Hammer's career spans the '60s (on Czech TV, above); the '70s (with the Mahavishnu Orchestra and Jan Hammer Group (middle); and the '80s (in full *Vice* gear, bottom).



schedule to revisit old friends, in a way, but was admittedly surprised at the volume of his television music.

"It all happened so fast," Hammer recalls. "Things were coming in week in, week out, and the whole season you did like 22, sometimes 24, episodes in a row. You have to sort of erase your memory from week to week, and reboot to be able to do something for the following week, and in the process of doing the four years, certain (cues) stuck. I remembered certain high points, and then all of a sudden, after all these years, I had to revisit and start listening to some of the old shows, because people were really pleading [for more music]. They said that people were actually pulling the music off their video cassettes and editing together their special mixes of their greatest hits or their favorite musical moments, and I had to go back there and realize that there was definitely enough material. I call it 'Complete Collection'—just a little bit tongue-in-cheek—and some people have been writing back, 'What do you mean complete? Where's this and where's that?'"

To select the themes for the second disc, the composer says "I went with the ones that were the most inspired; the ones that had the most spark, and never mind the style. There's quite an eclectic mix again, where I really like to do different things within one album, and it's something that the music industry frowns upon.

"In the late '60s, early '70s, it was perfectly normal. Let's call it the Beatles model, where you have just an incredible mix of styles. And then everything eventually got compartmentalized, [which] makes the marketing people's job easier; but we don't do this for marketing people. Unfortunately, they hold sway right now, but maybe things will change; I stubbornly keep insisting on combining almost disparate directions, and somehow, to my ears, it works, because there's a certain unity in that variety, which works as a continued piece of music."

In choosing to re-record and construct fluid tracks, however, the composer realized many of the sounds unique to the show were equally unique to what's now labeled vintage musical technology.

"For the underpinning—for the signature things—I definitely had to go back to things like the Memory Moog, the Yamaha DX-7, and also the Fairlight CMI—the monster-big instrument [and] the first really usable sampler that, in the beginning of the '80s, was like *the* instrument. I think it was the major workhorse on the show for the four years that I [composed]."

Still in possession of these valuable instru-

ments, the composer says, "I was able to go back, fire it up, and start pulling back all the compositions [that] were actually written in the sequencer, and I was able to re-arrange the forms and create more of a self-contained piece of music from each. Because each show would have different versions of a similar cue—thematically—you just take them as parts, and, by combining them, it actually becomes self-contained music, which never happened during the show itself. It was just implied that every time the cue came back, it had a different treatment or form, and by combining it, that's how it worked into sort of poppish songs without words."

The sound of the new *Miami Vice* collection is superior to the old MCA discs, which were restrained in ambience and bass terrain and far below the CD's initial "safe" dynamic limits. As the first bars of each track on Disc 2 unfold, fans are likely to recall graphic images from the show in full Miami Deco pastels—spinning propeller blades, bikinis, big hair, jungle chases and a reptile named Elvis—and to feel a warm grin slowly expanding across the face, curling just below the eyes. It's a solid 68-minute disc with a mixture of familiar and long-forgotten themes showcasing Hammer's multifaceted skills as a composer and musician with one heck of a rhythmic sense.

Among the 22 tracks are two expanded versions of "Shadow in the Dark" and "Golden Triangle"—episodes that were briefly extracted in the Keyboard Flexi-Discs. Originally airing on Halloween in 1986, "Shadow" was a riff on a serial killer profiler, with the demands of the job transferred to Crockett and nearly driving him mad. Memorable for an intro set of abstract-styled chords, the track switches halfway to the killer's theme—a percussive call-and-answer routine, that repeats a two-note motif on guitar with a six-beat reply, amid rhythmic textures from a bass-friendly sequencer.

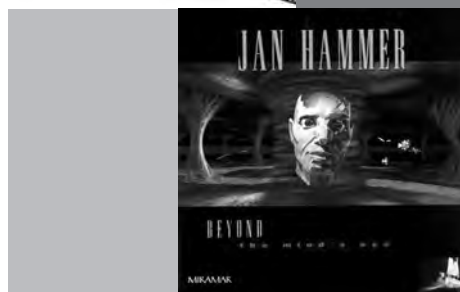
Other standouts include "El Viejo Mix," a suite that uses a bluesy guitar to reflect the honor of an old Texas Ranger, and a funky bass groove that mirrors the old man's drive for revenge and his wily ways that keep him ahead of the dope peddlers. "Runaround," an older composition the producers used during a polo match sequence in the "Little Prince" episode, recalls the fusion writing of Hammer's early post-Mahavishnu days, particularly the brief but tantalizing solo.

TV Music: The Bastard Child

Though Hammer has scored several features and TV movies (of which *Two Fathers*, from 1985, remains a standout), most are widely unavail-



PRESSED TO PLAY: Hammer's been rockin' on screen and off with 18 albums to his credit, including the two *Snapshots* albums, *Drive* and *Beyond the Mind's Eye*, all of which incorporate some of his scoring works.



able on home video, and his television work is even tougher to acquire. *Eurocops* and *Chancer* are European productions, whereas *Tales From the Crypt*, *Vanishing Son* and *Prince Street* are straight American productions. The shorter the run, the harder it is to catch a series beyond its original broadcast, and the once prolific TV movies of the 1980s often had a broadcast history of a single airing, with a repeat maybe occurring when an affiliate had a dead slot, or a possible airing during a syndicated run (and mostly likely edited down for more ads).

"It's a pity," admits Hammer. "I really feel like it's throwing it down a well, and you faintly hear it plunking into the water."

Television music, particularly when it is electronic, is often treated like cinema's grade school cousin, and the highly ephemeral nature of its reception is aggravating for any composer.

"There's another bone to pick," admits Hammer, in which "people sort of look down on TV work." With smaller budgets and a lack of "real instruments" or an orchestra, electronic TV music is regarded by critics as "mostly samples, but to me I see there's a third way, where I don't look at it necessarily as trying to emulate or get as close as I can to an orchestral sound. It's a hybrid sound that evokes emotion that an orchestra wouldn't. The sound is something like you've never heard. It's not necessarily a purely electronic sound; it's some sort of an organic-feeling sound hybrid, and to me that is a plus. That's not something to look down upon. You can do things [with electronic instruments] that you could not do with an orchestra if you tried."

With the exception of rare composer-produced promotional CDs, cassettes, LPs and acetates, it seems as though the well of TV music will continue to be largely ignored—certainly by the commercial labels, although Hammer offers positive words his admirers will certainly find uplifting.

"As long as you give them [a contractual override]," he explains about the studios and labels, "you can put it out. It's not that they don't want it out; it's that they don't want to bother putting it out themselves, paying for marketing or promotion or anything. But as far as just putting it out there, it can be done."

Hammer discreetly "snuck" a pair of pieces in his 1994 album called *Drive*, released by Miramar. The album contains his addictive theme from *Knight Rider 2000*, an NBC TV movie that brought key cast members of the *Knight Rider* series back for a final outing. Hammer's theme is briefly heard over the short title sequence, and the spunky riff

deserved some kind of release. Expanded here into a three-and-a-half-minute mini-suite, the track incorporates a dense series of diverse rhythms, many reverberating before a chord shift brings things to a pause, and allowing for Hammer to indulge in a snappy solo that ultimately closes the cue. As it functioned in the TV movie, *Knight Rider 2000* has a slight melancholic edge, a trait that reflects the teleplay's heroine, whose memory holds the secret to an illegal gun ring.

"The Runner," previously heard on the *Snapshots* album, was reworked with a soprano sax solo from Stan Harrison and re-christened "Lucky Jane."

Hammer also released an album for a computer animation compilation video titled *Beyond the Mind's Eye*. The plum assignment gave the composer 45 minutes of diverse animation to underscore without dialogue or sound effects. The result is a highly enjoyable album (released in 1992 for Miramar), which covers various styles that fans of his *Vice* work will find refreshing. The DVD from Simitar (the video also received an early VHS, SVHS and laserdisc release) includes a goofy video with singer Chris Thompson and Hammer appearing in triplicate as keyboardist, drummer and bassist. (The vocal cut is also on the CD.)

Beyond the Beach

Hammer's website also includes several MP3s, including themes from *Prince Street* and a fragment from *A Poet Remembers*, an Eastern European-flavored work for a PBS documentary about Poland's Nobel Prize-winning poet, Czeslaw Milosz. The one-hour documentary is one of three projects for Jan Nemec, a respected Czech director who won the Cannes Critic's Choice Award for *Diamonds of the Night* in 1964.

"Jan Nemec is an incredibly talented director who's from the same crowd as Milos Forman—you know, the Oscar-winning directors from the Czech New Wave—and he somehow bounced around after the Russian invasion. He came over here like I did, and then he went back, and somehow he couldn't get as much attention as Forman did. Obviously, he [Forman] did great things, but Nemec is one of those people who is just magical."

After *A Poet Remembers*, Hammer worked with Nemec on two little-known movies, both filmed in the Czech Republic. "*Flames of Royal Love* [1990] was a totally surrealistic, crazy, incredibly inspired movie, and it's hard to describe. It sort of takes place in the past and in the present at the same time in Prague, and instead of a government it was still a king-

dom. It's sort of a psychosexual drama of the young king and his love who is haunting him, but it's done in such an unusual way. The visual things that he does are just astonishing. That was a great film, and I wish that it had some sort of a release here; for a while there was some talk that it might be distributed, but again, you know how it gets with subtitles; it's just a hard sell.

"What was interesting about this film is that you really wouldn't need that much subtitling, because the story was really told through the striking visuals and music. It was again a

When the Hammer Goes Down

A selected filmography

1983	A Night in Heaven
1984	Gimme an F...
1985	Secret Admirer
	Charlie Hannah (TVM)
	Two Father's Justice (TVM)
1988	Clinton and Nadine
1989	K-9000 (TVM)
1990	I Come in Peace
	Curiosity Kills
1991	The Taking of Beverly Hills
	Knight Rider 2000 (TVM)
1992	Sunset Heat
1996	A Modern Affair
	In the Kingdom of the Blind,
	The Man With One Eye Is King
	The Secret Agent Club
	The Corporate Ladder
	Babysitter Seduction (TVM)

hybrid," says Hammer of the music, "sort of cutting-edge electronic stuff with classical underpinnings; some of the cues really went into serious, classical-sounding music, and some of them were electronic pulse, with ethnic touches [and] East European angles, which made it very close to my heart.

"I wasn't involved with [1997's *Code Name: Ruby*] quite as closely. [Nemec] stayed in Prague, and once it was done he just sent me the rough cut; I just wrote two or three major themes in different versions, and he cut that into the movie somehow."

Given Hammer's jazz roots and the improvisational techniques that continue to give him such joy, one might expect him to return to record a jazz album, be it fusion, live or small combo. "For me," he regrets, "I hate to say it...but I think jazz as such—the history of jazz—has been closed. I don't see any contribution that I could make and call it jazz, as such. It would be, again, like playing period music, as with classical musicians; they spe-

cialize, and somebody plays Beethoven, or somebody concentrates on Baroque period or Romantic. That's what you do—interpretation of a period music—and that's basically what jazz has become, I think. There is no live, vibrant 'new jazz' as such, not to my ear. There are great musicians still playing, but I don't see myself as being part of it."

The composer also admits that a live fusion of electronic and orchestral instruments is a difficult move after creating an ideal environment at his Red Gate Studio in New York State, which allows him to realize the sounds of his imagination.

"That's where you get into trouble, because I'm so spoiled by working in the studio and trying to recreate something that I would agree with, that would be acceptable to my ears. As far as the combination of orchestral and electronic and such into the hybrid sphere, I find it near impossible that it would work on stage, whereas, in the studio, you've got all the elements under control, calibrated precisely the way you want to hear it.

"I remember thinking about Glenn Gould, how he got into the studio, where he could control everything—and he was just talking about piano! But still, he got completely crazy as far as just recording [versus] playing live."

Since 1983, Jan Hammer has scored a wide variety of programs, building up a solid repertoire, but even a respected composer with a successful commercial background can find the music business lacks not only an affinity but also respect for instrumental music.

"I take whatever sounds interesting. The music just keeps happening, as far as inspiration, and I have to find an outlet for it, and the reason I go [in] so many different directions is because the record industry is useless. If I had to rely on the record business, I would be out of business. On the business end, nobody's interested in instrumental music, and it sort of peaked for a while with the *Miami Vice* theme and a couple of the tunes, and since then it's basically sort of disappeared again—unless you consider Kenny G, which is slightly different.

"I'm taking about something with a more serious and emotional angle, and something that actually makes you feel, as opposed to just anesthetizing you. So that's where I really had no choice but to take whatever would work with my ideas about music, and that's why it went from videogame to computer animation to PBS documentary. I would never have been able to create music like that; there'd be no outlet for it."

Presently, Hammer's energies are focused on *Red Cap*, the new six-part series for
(continued on page 48)



A HULKING RESPONSIBILITY

Danny Elfman plays the hero again,
this time with Ang Lee's *The Hulk*.

BY JEFF BOND

Sometimes the best-laid plans of men and Hulks go awry. That's happened more than once this summer as high-

profile projects like *Pirates of the Caribbean*, *Tomb Raider 2*, *Bad Boys 2* and *Gigli* follow in the footsteps of last year's *Gangs of New York* and the still-to-be-released *Timeline* by having scores tossed and composers switched right and left.

As far as profiles go, however, there aren't many higher ones than Ang Lee's *The Hulk*—this guy is 15 feet tall, after all. Eyebrows raised late last year when it was announced that Lee had chosen his prior collaborator on *The Ice Storm* and *Ride With the Devil*, Mychael Danna, to score *The Hulk*. Despite the sweep of *Ride With the Devil*, there was some question whether Danna's style would work for a rip-snorting saga of comic book chaos.

On the other hand, when it was announced that Danna's efforts had been rejected and several high-profile names were bandied about as the possible replacement, there was a certain inevitability to the result. Nowadays it seems like you can't make a comic book movie without a Danny Elfman score. Is there some Masonic conspiracy afoot to make Elfman the official sound of comic film adaptations? "Hey, I got out of doing *X-Men*, didn't I?" Elfman protests in response to the question.

According to the composer, taking on another immense action project after the exhausting work on last year's *Spider-Man*, *Red Dragon* and *Chicago* was the last thing on his mind. "It was totally out of the blue and very last-second," he explains, noting that he has enormous respect for Mychael Danna's efforts on his *Hulk* score. "It was a really interesting thing that they had done, and they obviously spent a lot of time and there were a lot of great little ideas and things in it. In the end I can only assume that they felt like it wasn't what they needed. In situations like this I don't get involved unless it's absolutely certain that they're not going to use the score, because I don't want it on my head that, if I say yes, a score will be dumped. Until I'm convinced that it's already been decided—and if it's not me it's going to be another composer—then I don't consider that type of thing. But a decision had been made, and I met Ang and liked him a lot. I was not anxious at all to do another action movie; quite the opposite, in fact. It was the last genre I wanted to get involved with, and especially when I had a lot of other stuff I was working on and I wanted some time off."

As on *Spider-Man*, Elfman says he didn't bring his own baggage to the project. "I didn't read the *Hulk* comic and I didn't know the mythology behind the character," he says. "The comics themselves have been no influence on me musically; I read comics when I was a kid, but I didn't get wildly into them and embrace them. I remember reading *Spider-Man* but I don't remember anything about it looking back, because I was much more into monster magazines, that was my thing. My passion was *Famous*

The Hulk images ©2003 Universal Pictures. All Rights Reserved

Monsters of Filmland, not comics. I'm sure I read some Hulk comics and a Batman or two, but it wasn't anything that really engaged me. But when I became a composer my feelings really don't mean anything at all. A movie is a movie and it may be based on something from the past, but the psychology is either there or isn't there in the movie, and that has nothing to do with what's gone down in the previous 30 or 40 years in the comics."

Elfman says that he probably remembers Bill Bixby hulking out in the late '70s TV series more than the original Marvel comics, but he was also aware the TV show wouldn't be a major influence on Lee's film. "I had a little more time on *Spider-Man*, working with Sam Raimi to develop ideas, and *Spider-Man* was much more Americana—an American hero, corn-fed kid, victim, wimp turning into a hero and it's a classic American tale. *The Hulk* was clearly a whole different animal, no pun intended. His whole thing is internal, and the way he becomes the Hulk in the movie is really fucked up. *Spider-Man* is bitten by a spider; Batman—it's a self-imposed sentence and mantle that he's taken on himself; but in *The Hulk*, the guy is becoming schizophrenic. That did intrigue me, and the way Ang put it together really fascinated me—I liked what he did with the images. He tells the story like a graphic novel, which is what I call contemporary comics now. Comics have gotten so much more sophisticated in the last 20 years, where you've got really complex stories told in comic book form, and they can be like novels and short stories and have much more going on. So he tells it like a dark graphic novel—with frames going into frames, and suddenly there are four frames on the screen—one going into the next and into the next, like turning the page and reading a comic book, but it's not campy at all, it's very purposeful."

The composer points out that the dichotomy between psychological tale and action-thriller was one of the things that attracted him to the project. "There's a whole aspect with the father and the mother getting killed; in the first part of the movie I was really getting into where Ang was at and where he took it," he points out. "Obviously, there's another level that kicks in where it becomes an action movie and becomes very King Kong-like, which was fun. It definitely has that aspect of King Kong, meaning he's a monster, he's not trying to kill anybody but they're always trying to kill him and he's trying to get away. He's dangerous but he's not malicious, he's just like King Kong, like a big gorilla loose in the city; and because he's so big they try to shoot him down, and they do in fact shoot at him with planes and helicopters."

Getting the **GREEN** Light

Elfman's trademark rambunctious, hyperbolic action licks may well be more suited to the Hulk

than any of the previous comic book characters he's tackled, but the composer says that handling the big green guy's rampages wasn't the first thing on his mind. "The action part of the score was not the part I was concerned with; that was the easy part," he says. "It's a huge score; there's 20 or 25 minutes more music than there is in *Spider-Man*. When I took it on I thought to myself that this was impossible, this can't be done in the amount of time I had to do it in, and in the end that made it more interesting. I had to really think hard about taking the job and talk to my fiancée [Bridget Fonda] about doing it. She had just been in a car accident and I'd been taking care of her for a month, and I didn't want to do it unless she wanted me to because I was going to have to literally disappear for a month. I told the producer, Avi and he called me today and was so happy and freaking out. He'd just heard the score with the movie, and he wanted to thank her because he knew if it wasn't for her, I wouldn't have done the movie. It was probably the biggest challenge I've ever had."

As always, Elfman tried to find key scenes to work on first in order to discover the basic components of the score. "But instead of having a month or three or four weeks to play around with ideas, I had three days," he says. "I went into a really accelerated time thing; it was like the time machine. Ang was coming down from San Francisco and listening to music twice a week, Wednesday and Saturday. And on each Wednesday and Saturday I was writing a week's worth of music, so between every Wednesday and Saturday it seemed like a week had gone by. It was really weird."

"It really took a while to get into his head; he's a really interesting, unusual guy. His take on things was really different, and when I would do things that as he would say were 'too Danny Elfman,' he would bust me and I'd have to change it. He had certain things he wouldn't let me do and he'd say, 'Nope, I've heard you do that before and you can't do that.' There was a point about two weeks into the project where I was so desperately sorry I took the job. Then suddenly it clicked and by the time we were scoring I had such a good time with him on stage; he was funny and relaxed. It was very tense and difficult at the beginning and I had to appreciate that it was very difficult for him to let go of something that he had worked very hard on, and was very fond of, and had worked on with someone he was very close with. There was a point where I thought I was going to be seen as the villain, this Hollywood hack that came in to punch up this movie. I didn't want to be perceived that way. I felt by the end I had cracked him and developed this rapport, and I was really glad. But this entire transformation and conquest was a three-week period."

While *Spider-Man* boasts a heroic theme for Peter Parker, a subsidiary melody for his father-figure



Welcome to the **BOOM** TIMES



Uncle Ben, a subdued love theme and a villainous Green Goblin motif, the *Hulk* score reflects the split nature of its protagonist. "There are four thematic pieces in the score," Elfman explains. "One of them is a HULKing out motif, and that was the first thing I went for. The second was more the internal Hulk thing, kind of Herrmann-esque, that's really intense and really simple, and that was the turning point for me. It plays throughout, sometimes in the forefront and sometimes in the background when he's having nightmares and there's this space that he doesn't want to go into. There's a door and behind that something horrible happened, and the horror of what happens [to him] as a child relates to him as an adult and his uncontrollable anger in becoming the Hulk. I called that the Door theme. Then there are more melodic, mellow themes: One is kind of a love piece for him and Betty, one is a theme which plays more the human heart of the Hulk, (I use it whenever he's calming down, whenever something is bringing him back down again), and [one for] that innocent part inside him, the Child theme."

One element of the score carried over directly from Mychael Danna's efforts in his rejected score. "There's a theme I'm only taking half credit for because it's part of an improvisation that a singer had done for the original score," Elfman says. "They sent me all the material of all this ethnic stuff that they had recorded, because Ang really wanted to use a lot of ethnic influences, Middle Eastern and Indian, which I was totally down for because I love doing shit like that and it made it even more challenging. There was a singer named Natasha Atlas they recorded in England; her voice was really beautiful and there was one thing she sang that caught my ear called the Mother theme. It starts out with a melody from before that I credited

**Sometimes a director
AND COMPOSER
will spend a long time
ON A CREATIVE
experiment. Then at the
ELEVENTH HOUR
the studio steps in and
THEY REALIZE
"Oh my god, that just
DOESN'T WORK."**

to Mychael Danna, and I take it after the first four bars into another part of the theme. I liked how it started [but] I just wanted to take it to another place at the end, so it relates to the lost mother image."

The remnants of Danna's approach were felt particularly in the film's expansive desert action scenes. "That's where Ang really wanted to bring that influence in, in the desert," Elfman says. "We did two days of sessions with an Indian ensemble and a Middle Eastern ensemble, and

I took that stuff and chopped it up and developed it into all these rhythmic motifs that I used quite a bit. I used some Middle Eastern and Indian instruments in the score; that's something Ang really wanted. The problem was, that was what he wanted in the beginning, too, and a lot of it sounded like it was Middle Eastern or Indian music as opposed to tying it together and propelling the story along and knitting it all together, which meant a thematic unity constantly being present. But he didn't want to lose those instruments, and that was another big plus because I love Indian music. In one scene even though I'm using a Middle Eastern singer I turned it almost into a piece of Indian film-music-type cue. Any time I can use ethnic influences, that's always great for me, because percussion is my first love."

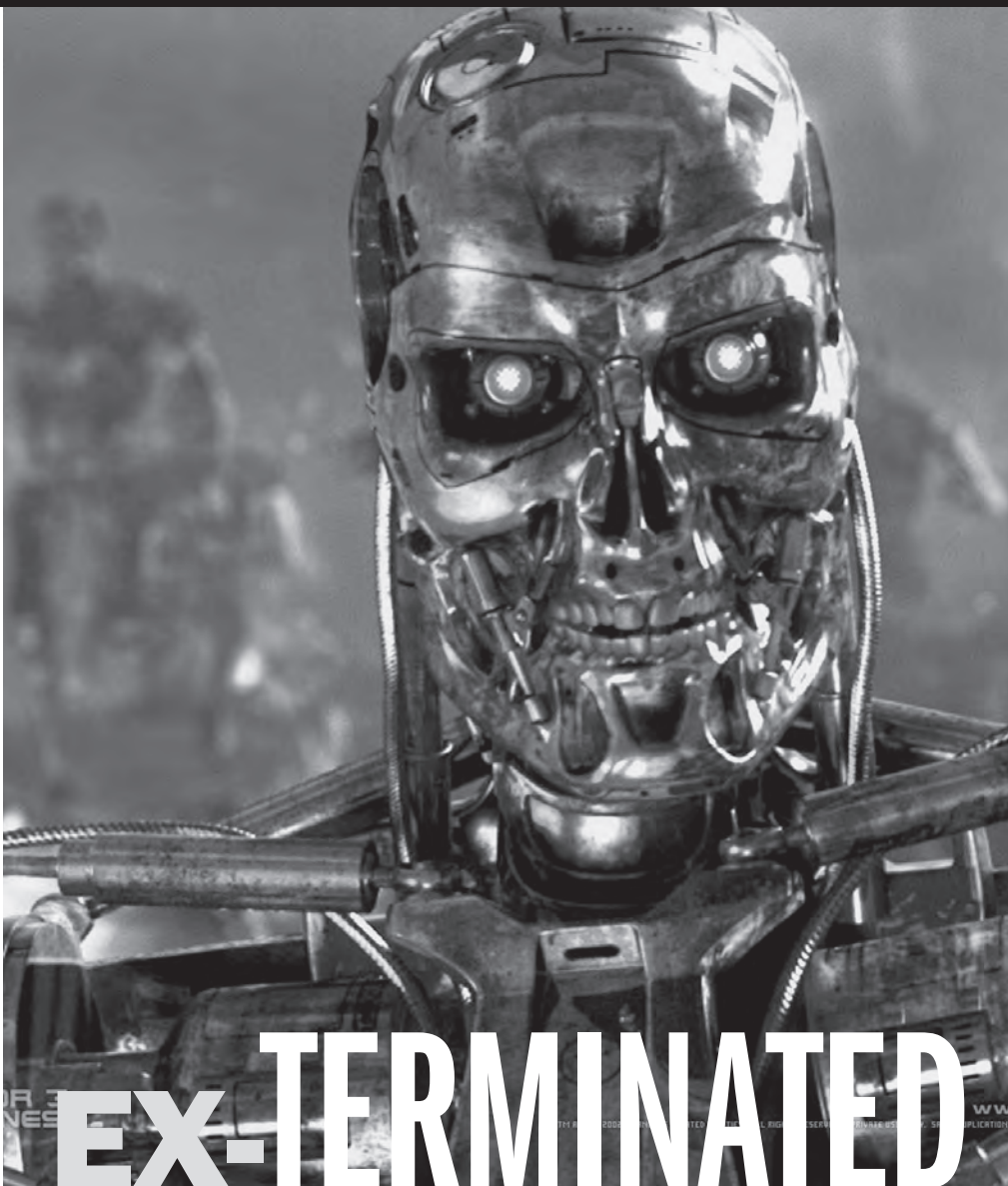
While the pursuit of the Hulk by American military forces, led by Sam Elliott's General "Thunderbolt" Ross, was an important element of the story, Elfman didn't provide a major military theme for the picture. "I used these drum sections I put together [but] never turned it into an American military-esque motif; it stayed very ethnic and propulsive and at times almost a little bit techno. By the time I got to that point of the score, I was just having fun and letting drums lead the way and that stuff came very quickly. It was the other hour of music that was the challenge."

ATTACK of the Suits!

While *The Hulk* may be one of the most talked-about cases of score-switching this year, Elfman doesn't think composers should bear the onus

of this sort of decision. "Very often it's not the composer's fault," he says. "Mychael Danna is a really talented composer and I really like his work, which is why I felt weird getting the call. But sometimes a director will launch on a direction with a composer and they'll be game for it; they'll follow the director's lead, and they can spend a long time going down that road. Then suddenly at the eleventh hour the studio steps in, the public steps in when they're previewing, and they realize 'Oh my god, we've got a real problem with this.' It's an experiment that just doesn't work. I think that's what happened here; it's not that he didn't do a good job. My guess is he went down a really interesting creative path with the director, and unfortunately, by the time they got to the point where other people got to listen, it was too late to reverse it and they needed to make a radical switch. Sometimes a composer just delivers a score and the director hates it, and the director goes, 'This is awful, I've got to get this guy off this.' That wasn't the case at all this time; the composer and director worked really well together, and maybe if there was three more months in the schedule they might have simply gone back to the drawing board and rethought it, but there wasn't that time. What happened with me on this movie is no reflection on Mychael Danna's capabilities at all; they just went down a different road."

The composer points out that on a movie like *The Hulk*, artistic considerations aren't the end of the line. "This is a very artistic and interesting film and there are all sorts of things I think are so cool about it, but at the same time it is a \$150 million movie," he says. "It's not a little art film, so the rules get changed when you cross that line. If it were a \$15 million movie, nobody would have cared and you could have done anything you want. That's just a reality of movies and moviemaking. I've done 50-something films and never experienced anything like this one; I totally dropped out of sight and went into such hyperspeed that at the end I felt like I'd done three months on it in 50 days. That was 15 days of recording and mixing at Fox and Warner Bros. I had 37 days to score. At the end, I was really glad I did it because I felt like I broke all my personal records. On *Mission Impossible* [another replacement score], I had about five weeks to write, so it was longer and it was 25 minutes less music. With orchestral music, more music is more time—it does take twice as long to write a 60-minute score as it does to write a 30-minute score. You can only write so many minutes a day. But I couldn't pass up the challenge on this one." **FSM**



Marco Beltrami and the Rise of the Orchestra

Terminator 3 may be one of the most unlikely film projects to see fruition in recent memory, with the collapse of original production company Carolco, seemingly endless script development problems, an aging Arnold Schwarzenegger

and the non-involvement of original director James Cameron. Jonathan Mostow (*Breakdown*, *U-571*) took over the directing reins from the unavailable Cameron, and original producers Andrew Vajna and Mario Kassar (founders of Carolco) returned to mount the massively expensive production.

Composer Marco Beltrami was brought on board to expand the *Terminator* musical palette beyond the familiar theme and electronic textures developed by Brad Fiedel on the first

two *Terminator* pictures. Everyone involved in the production agreed that while it might have been desirable to retain the familiarity of Fiedel's original *Terminator* theme, *Terminator 3* had a scope and breadth of action that demanded a full orchestral score. "Early on there was [the question] whether we would use the original *Terminator* theme," Beltrami says. "The intention was to incorporate it into the score, but as it turned out that's such a strong theme that Fiedel wrote, and it's so

associated with the first two *Terminator* movies, that whenever we used it, it took the audience out of *T3* and put them back into *T2*-land. Jonathan was actually doing something new for this movie, and he thought it was actually distracting to keep using that theme. I wrote an orchestral arrangement of the Fiedel theme and that plays when we go to black at the end of the movie, which I think works pretty powerfully. I had the option of doing other things, and I did some other versions for possible use there, but I think that's what they're going with. That theme is only used in the credits and only one ending scene in *T2* anyway, so it's not like it was used throughout that movie either."

While Beltrami does incorporate the rhythmic elements from Fiedel's theme and certain harsh and dissonant synth textures for the film's new "Terminatrix" character into his score, he says that the overall approach is quite different from Fiedel's originals. "It's all pretty much new material," he says. "The scope of this movie is different anyway; it's bigger and there are more special effects, and with that the score needed to feel bigger, too. That's why it's a more orchestral score, although there are synth and electronic effects built into it. It was more of an orchestral update. There were some things in the original scores that worked really well electronically, like these spooky mechanical sounds. I tried to incorporate some of that for the Terminatrix character, like this human breath sound and this cello stuff that was bending that created a kind of mechanical identification for the Terminatrix which was a cool blending of synthetic and acoustic sounds. This movie was more about John Connor and his character. So the main theme was working more in that direction, and that was something that hadn't existed in the previous film."

While Fiedel's original theme eventually became associated with Schwarzenegger's T-900 cyborg character by the end of *Terminator 2*, Beltrami says he didn't write a specific theme for the T-900 in this film. "I have thematic stuff for the machine, mechanical stuff, but there's no theme for Arnold. There is a theme where you see the Terminator because in most [of those] cases you see John Connor, too. I guess it would be more of a theme for the picture itself, which embodies the Schwarzenegger character. There is no main title; there's music toward the end of the movie that is sort of elongated, which presents the theme, and then the thematic material is used throughout the movie."

Beltrami got a lesson in elaborate action



HEY AHNULD: Marco Beltrami takes on his biggest score yet.

scoring for a huge vehicle chase sequence that will rival *Matrix Reloaded*'s already fabled chase on a virtual 101 Freeway. "It's really hard to play over huge explosions, cars and trucks and all this stuff," he says. "What we ended up doing was instead of playing through we laid out of the beginning of it and let the sound work, and then the music comes in very angular with pauses and rests, and it really works around the sound effects—it's not just a bed. Jonathan was very conscious of that, so this approach allows the music to do as much as possible and not wind up getting wiped out by the sound effects."

New CHALLENGES

While the composer has worked on more than his share of genre pictures (including *Mimic*, *The Faculty*, *Resident Evil* and *Blade II*), he acknowledges that the scope of an immense sci-fi action production like *T3* was new even to him. "There's definitely some huge music in it," he says. "There are big action scenes on a scale I hadn't done before and big thematic moments, too. [In] this picture more than any, I was very conscious of keeping a theme in play."

Nevertheless, Beltrami says his working process wasn't altered by the additional scrutiny a production of this size offered. "It's the same process—the only thing that might be a little different is that because Jonathan Mostow had a musical background himself he had some pretty strong ideas about what worked, and he tried to create alternate ways of doing things," the composer explains. "We would meet once a week; it was definitely a collaborative experience."

The fact that the temping was 80 percent my music was problematic in a way because there were a number of cues, especially at the end, which worked incredibly well, and it was very difficult for me to render the emotional content that needed to happen without copying myself. I find it easier, actually, to have movies temped with someone else's music besides mine for that very reason. I got past it easily in most movies, but there were a few scenes in this I really had a difficult time on. I was finally able to solve the puzzle, and it works now even better than the temp did. But it was a real struggle. No matter what I did I kept falling back on the original music, and I really didn't want to repeat myself."

While some composers would prefer a director with less specific musical knowledge, and therefore less ammunition to argue with, Beltrami found Mostow's contribution valuable. "I think we reached a plateau that was higher than if Jonathan would have left me alone," he insists. "I feel grateful now that the whole thing is done because I think he pushed me in directions I wouldn't have gone in on my own. It's easy sometimes to just fall into a routine when you score a movie; you know what's going to work and you just use the same bag of tricks. To have him behind me pushing, while it may have made some parts more difficult, was a definite advantage."

Beltrami thinks the benefits of the collaboration show through in the final product. "I was really impressed when they put it all together," he admits. "I think it's really good." —J.B.

THE BIG COMBO

ALEX WURMAN BUSTS OUT ON HOLLYWOOD HOMICIDE

Alex Wurman may not be the most widely recognized name in film composing today, but he has scored more than

two dozen projects in the past decade, including films like *13 Conversations About One Thing*, *Play It to the Bone* and *Confessions of a Dangerous Mind*. With Ron Shelton's buddy cop movie *Hollywood Homicide*, however, Wurman is set to jump into a different league entirely. *Hollywood Homicide* stars Harrison Ford and Josh Hartnett as cops investigating the murder of a rap group that may or may not have been set up by the president of their record label. While the score started out adapting a hip-hop sensibility, Wurman very much wanted to keep a strong orchestral presence in the mix, and the result is one of the more elaborate, action-driven comedy scores in recent memory.

"I have a tendency toward post-French Impressionist and 20th-century [writing]; that's all coming out right now, and I'm becoming more of a classical type person," Wurman says. "I was going to be a contemporary jazz musician—film composer, and then I discovered that film composition was much bigger than I had thought it was. I always loved film music; the first record I ever bought was *Star Wars*, and *Close Encounters* was my favorite score back then. I understood the music in a certain way, but when I started to actually do it I realized just how huge it was. The first score I did was for an absolutely horrible movie, and the music supervisor took a lot of the money from me and basically ripped me off. But he also showed me how to do what I was doing, so it was an interesting experience."

Wurman's arranging work with Hans Zimmer led to his writing some music on a Zimmer project called *Younger and Younger* in 1993, a project that eventually led to the composer's work with director Ron Shelton and, ultimately, *Hollywood Homicide*. "Ron Shelton is a friend of Percy Adlon who directed *Younger and Younger*," Wurman says. "Ron produced a small movie [1999's *No Vacancy*] directed by Marias Balchunis, a friend of Ron's, and I got that job and worked closely with Ron because he knew more about dealing with a composer than the actual director did. We had such a good time that it was a very easy thing for me to get on my first movie with Ron, *Play It to the Bone*."

Bigger indie hits like *13 Conversations About One Thing* and *Confessions of a Dangerous Mind* put Wurman in a good position to work on a high-profile project like *Hollywood Homicide*. "Ron loves songs and he likes combo kind of music; for *Hollywood Homicide* I ended up doing combo music that grew into a massive orchestral score," the composer says, noting that Shelton managed to insulate him from an oversensitive studio mentality on such a big movie. "Ron protected me as much as he could. He actually fought for me. I worked on *Hollywood Homicide* for a long time. We started with the idea that it would be kind of a Dr. Dre thing, and mix that with other influences, one of which was John Adams. Ron liked that Dr. Dre sound and I came up with a lot of things that were working. We ended up with some very different music; it was like Shostakovich and Gershwin when it blew up into a big thing."

Wurman started out with an electronic core to his music that was appropriate for the subject matter and the lighter feel of the film's opening reels, and gradually layered his orchestral approach on top of that. "I have a fairly strong knowledge of sequencers and loop software that plays back certain two- and four-bar grooves, and I could balance the ingredients," he points out. "I knew that there needed to be an orchestral presence in all of the music, so I wrote a string riff that was supported by the winds and found a way to make that feel good with the loops that I selected. As the action and the drama and the momentum of the movie increased, the orchestra increased. I'm a believer that you can't support big action solely with electronics; in a really classic Hollywood film the orchestra is a voice that's just unbeatable."

The composer worked with orchestrator Conrad Pope (a veteran of numerous John Williams scores) and Tom Calderaro to detail the orchestral elements of the score. "I use a sequencer; I kill a bunch of



STRIKE A POSE: Alex Wurman lays the beat for Harrison Ford's moonlighting cop.

birds with one stone here," Wurman explains. "I'm producing the electronic part, I'm writing the orchestral part into the sequencer, and I'm creating demos for the director and producers so they know what they're getting. The big problem with a computer and not writing it on the page is there is so much to be understood with regards to the sound of the orchestra; to put it in the most simple way, an orchestra doesn't like to play parts that are very keyboard intensive. Fortunately, I've been able to listen to orchestral music all my life and I understand it, and I could orchestrate it myself if I had enough time. I'm nowhere near as fast or as skilled as Conrad, but I could do it. When I write the music, there's an understanding of the orchestra so that when Conrad gets it, it makes sense. It's not piano music played by a string section."

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SWING in the Mix

Concert composer John Adams, a notable influence on Don Davis' *Matrix* scores, also inspired some of the approach to the *Hollywood Homicide* score. "There was one piece of music called 'Fearful Symmetries' which is an unusual piece that sounds like a swing orchestra with a little hi-hat, and these unusual dramatic harmonies, which end up being funny. I ended up writing something for one scene that's sort of a big band, Gershwin orchestral sound." Wurman says that he tried to avoid the usual pitfalls of scoring comedy on the picture. "I think one of the key words is intelligence. If there's a piece of music that has depth to it, it's usually incorporating a lot more than just comedy. Comedy is much more than the actual act of doing something funny; it's about being in the situation that creates that funny moment and what led you to be there, and the whole backstory is what gives you that sense of irony. Film scoring is a similar thing; you don't want to play the actual moment but you need to play the character of that situation, and I think it requires a more mature sound to be able to do that. You don't need to replay what's on film in most situations, but there are situations where you do need to bring it to life."

Wurman tried to spot *Hollywood Homicide* carefully, acknowledging that the current tendency is to go for more music and less impact. "I've not written very many scores that exceed 40 minutes of music," he says. "I did one that was about 75 minutes, which was a case where I felt the movie needed it because it wasn't a very good movie. For *Confessions of a Dangerous Mind* I wrote 15 minutes. I love movies that don't overuse music. When you get to a point where you've got the audience comfortable with what they're being shown, then you've got freedom. I love a movie where you use the music sparingly and you've attained this freedom with the audience where they're comfortable getting what they want. And when you get this music you're so sucked in by the fact that the movie had taken on a magical quality and you didn't even realize how. You're shocked in the beginning of this movie because there's so much character to it, so I tried to be very patient with it."

While Wurman's score won't be featured on a soundtrack album, he does have plans for the work outside of the film. "This is my first big orchestral score, and I'm really pleased with what I did. So I'm going to take the time to make a nice compilation and send it around to directors and producers."

—J.B.



Marc Shaiman meets his match in *Down With Love*

Down With Love carries forward what's developing into a Hollywood trend: filmmakers taking on period projects that don't bring to life the period itself so much as the period's prevalent style of filmmaking. Todd Haynes'

Far From Heaven was a dead-serious attempt to revive the '50s "women's pictures" of Douglas Sirk, while Peyton Reed's *Down With Love* is a spoofier re-imagining of the Doris Day/Rock Hudson romantic comedies of the late '50s and early '60s. And just as composer Elmer Bernstein used his own period-specific experience to score *Far From Heaven*, Marc Shaiman found that providing music for *Down With Love* was an exercise in letting his truest instincts thrive.

"*Down With Love* was not so much me catching the groove of those old scores," Shaiman admits. "I didn't have to force myself to discover how to score in that style; it was finally a movie that matched my scoring style. This was a movie where I really got to do all the things you're not supposed to do anymore, and I just had a joyously wonderful time writing the score and working with the director Peyton Reed. It's just the sort of movie I

was born to score."

Shaiman says *Down With Love* allowed him to explore all the forbidden fruits of film scoring that contemporary movie projects have denied him. "You know, like following every single piece of action with music, mickey-mousing—back in those times they would definitely do that," he says. "In fact one day while I was writing the [score], I had just watched this movie *Move Over, Darling* [score by Lionel Newman], with James Garner and Doris Day, and I just watched 15 minutes of it and I called Peyton and said, 'Oh my god—I went too subtle! We have to go back and redo everything!' I couldn't believe it. It was literally music throughout the movie that followed every line of dialogue and every reaction. That's fun to do, and Ewan McGregor and Renée Zellweger really did their homework—she was really making the Doris Day reaction faces perfectly."

Shaiman prides himself on having applied a piece of musical punctuation to every smile, wink and nod in the movie. "I think the only thing I missed is at one point a hair on David Hyde Pierce's ass moved and I didn't catch it." But the composer also acknowledges that the movie's hyperbolic comic style has caught some viewers—and reviewers—off guard. "I read all the reviews of the movie, and one of them said, 'The composer should be strung up' or taken out and hanged or something. I've reached the age where I don't let reviews bother me that much, but this was a Florida newspaper and I thought my mother might read it. I called her and said this thing might be arriving on her doorstep the next day. Maybe when they said it about my work in another movie they were right, but in this case they simply didn't know the style of the period. So I don't take these reviews seriously; in this case it's just reviewers not knowing any movies before *Desperately Seeking Susan*."

Part of the approach in recreating the frothy, early-'60s sound included a vamping chorus noodling their way through a restaurant scene to underscore Renée Zellweger and a female co-star removing their coats to reveal hyper-fabulous '60s fashions. "That was one of the happier stories of a temp score," Shaiman says. "In this movie I had a great temp score experience because they couldn't really temp it well. They tried to temp it with some of the actual music from the Doris Day movies and that was successful [in places], but still it was a hard movie to temp because since the style of that period is to follow the action so closely, you can't temp it except in bits and pieces. The idea of using the chorus in that scene came from this cheesy record that they had staged and filmed the scene to, so I did my own concept of that. But in the rest of the movie I was gloriously on my own without any temp score love, and there wasn't a moment where the director or anyone else said, 'Can we do what the temp score is doing here?' Which is always the case, and it was just glorious to be free of that."

Shaiman says *Down With Love* required virtually wall-to-wall scoring...perhaps even something beyond mere wall-to-wall scoring. "I wrote 16 hours and 32 minutes of music," he jokes. "I think the music ends around 30 minutes after the movie." But the intensive effort didn't necessarily change his normal approach, which involved finding a key scene from which to build the musical core of the score. "You pick important scenes to work on, and when you and the director have signed off on how to musically approach the movie,

then you may have a theme three-fourths of the way through the movie that I have basically scored by experimentation—which can be good and bad because if you're trying to hang on to that as an actual cue, you have to use that as a guide when you're working toward that scene. There's a scene where they're looking through a telescope and you think that he's seduced her. There's a lot of double-entendre dialogue, and there's a long pan to them so the music can be a little more up front, and they're looking at each other and saying lovey-dovey things and they kiss. So that was a scene I definitely tried to work their main love theme into. But in this case Scott [Wittman] and I wrote the song that's in the end titles right as I was starting to score the movie—the producers and director had asked us to write a song in the style of the movie, hot off our success of *Hairspray*. So we wrote the song and that became their main theme."

An earlier scene also provided a crucial element to the score. "When finding how to score the movie I actually did attack the scene where they meet at the dry cleaner's, about a third of the way into the movie, and that cue remained virtually intact from what I originally sketched out," he says. "It's note-for-note how I wrote it in my development phase, so that scene served a purpose as a model of how to attack these scenes the way they did in these older movies. That became the template; that's when the director fell in love with me and I felt like I was ready to go. And of course I attacked that scene the way I naturally always would have wanted to, and the actors were doing a great job in that scene, too, so I could really work in tandem with the actors."

Shaiman says he wound up studying the performances of McGregor and Zellweger so closely he developed an unnatural attachment to them. "It's always the case when I work on movies but particularly on this one when I met the actors, which was when we got them back together to do the song, I really



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except, perhaps when
"...A HAIR ON
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ASS MOVED AND
I didn't catch it."

felt like I knew them already. You always feel like that when you meet a celebrity, and I felt even more like that because I had been following their every body movement and intention as an actor so closely. So you really feel like you've been working with them for two months, and you meet them and they're like, 'Who are you again?'"

Shaiman and his partner Wittman not only co-wrote the film's end-credits song (sung over a recreation of a period variety show), they both appeared in cameo roles in the sequence. "Everyone was insane that day," Shaiman says. "We were all in our own showbiz fantasy, and we were all just cracking up. We just tried to capture how much fun we were having on that day and put it into the filming of that, but it took to the very last second for Fox to find the money to film it and find a hole in their schedules. We rehearsed for one day and shot for one day, and it's amazing what they accomplished in that time; I've worked on a number of productions where they filmed the

number for a week and it doesn't have any of the staging and nailing the style so well."

Shaiman appears as the pianist accompanying Zellweger and McGregor near the end of the sequence, and the composer's natural scene-stealing instincts came into play when he threw a shoulder roll into his performance to punctuate the shot. "There were several takes of my little head toss and there was definitely a big effort to create a symmetrical picture, so I guess the take they used was the one where those two nobodies hit their marks as well as I did," Shaiman says.

Down With Love climaxes with a stunning revelation from Zellweger's character, unspoiled in a lengthy speech that was shot in close-up using a single take. After lavishing a tremendous amount of music on the movie's other scenes, Shaiman elected to reverse course on this one crucial sequence. "That's something you just want to leave alone; I just came in at the last nine-tenths of it. It's all one take, and that's the only breath without music in the movie." —J.B.

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SCORE

REVIEWS OF CDS

CLASSIC	★★★★★
GREAT	★★★★
GOOD	★★★
BELOW AVERAGE	★★
WEAK	★

Identity ★★

ALAN SILVESTRI

Varèse Sarabande 302 066 459 2
13 tracks • 32:12

When a score doesn't work, the blame is usually put on the composer. But what if it isn't his fault? What if the director demanded a generic wallpaper score that wouldn't get in the way of the rest of the film, and the composer was shackled by these requirements? Or maybe the composer was just going through the motions, merely working for a paycheck. These issues, and more, are bound to enter your mind when you listen to Alan Silvestri's score to the James Mangold thriller *Identity*.

Given that Silvestri is an accomplished and respected composer, one has to wonder what happened with this particular film. The music works within the movie as a tool to raise the level of tension or mystery, but it does so in a cheap and easy "we have no time or budget" TV-show way.

The action takes place at a secluded motel in Nevada during a horrible storm, and throws various characters together in an Agatha Christie-type murder mystery. So why the hand-drums and sitar? "Settling In" has us peeking over the shoulders of each guest as we learn a few secrets about them, to the accompaniment of the above-mentioned ethnic instruments, plus some "scorching" LA-studio electric guitar. Despite the laid-back groove, it just sounds dated. So much so that it even has that delayed guitar sound in the mix, reminiscent of U2's *The Joshua Tree*. I thought this type of thing went out back in the early '90s!

Naturally, if you're going to score a film about murders in a

motel, you have to make reference to Herrmann's *Psycho*. Silvestri fulfills the obligation with shrieking strings in "Bodies Disappear." And while there's precious little thematic material, there are plenty of moody effects, pulsating strings, wild-panning synthesizers and other staples of the thriller genre. "Prologue" features a whispering string-like loop that mimics a shuttling tape recorder that's seen in the opening of the film. But listening to it for two minutes straight, as the simple title music plays over it, is a bit much. "Orange Grove" is the most cohesive track, featuring the

same pleasant flute melody from the opening cue, followed by plaintive, swelling strings and horns in another nod to Herrmann (in this case *Vertigo*).

Ultimately, it's hard to know whether to pin the blame on the filmmaker or the composer. Either way, you'll probably want to pass on this one. —Ian D. Thomas

People I Know ★★ 1/2

TERENCE BLANCHARD

Decca B0000191-02
16 tracks - 36:13

In its press release for this CD, Decca explains that Al Pacino's character in *People I Know*, a celebrity publicist named Eli Wurman, humiliates himself while "smoothing out the lives of the rich and famous." His workaholic tendencies also lead him into big trouble and danger. Does this scenario sound a little familiar?

Tony Curtis played a similarly wormy role in *Sweet Smell of Success*, back in 1957. In fact, the earlier film's influence can be felt throughout this new picture, from its high-contrast lighting and noirish themes to its seedy settings and jazzy soundtrack.

Unfortunately, Terence Blanchard's music for *People I Know* lacks passion, and it steers clear of the smoke, romance and sleaze that made Elmer Bernstein's score for *Success* so memorable and fun. The younger composer's overly cerebral arrangement of lolling strings and dangling jazz riffs crawls more than it kicks. Granted, there are moments of beauty—the vocal harmonies in "Going to Elliot's" and the trumpet theme in "Vicci's Park View"—but they disappear quickly.

The album starts and ends well. The first track, a cover of Dixon and Henderson's "Bye Bye

Blackbird," features Jon Hendricks, a "vocalese" singer who scats and croons as a tight band bangs out notes behind him. And the last track, Rickie Lee Jones' version of the same tune, is just as charming, with Jones chewing up the lyrics like bubble gum as John Leftwich's bass trades blows with Joe Henderson's saxophone.

It's never a good sign when the non-score songs on a soundtrack album outshine the score. Yet to label Blanchard's music as completely mediocre would be unfair. Though it's not an exciting listen, it's certainly not an unpleasant one, either. —Stephen Armstrong

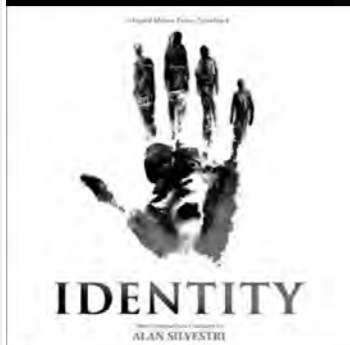
Magic (1978) ★★★★★ 1/2

JERRY GOLDSMITH

Varèse Sarabande VCL 0403 1018
22 tracks - 41:19

The Varèse Sarabande CD Club has finally released Jerry Goldsmith's long-awaited *Magic*. This score has been so highly anticipated that all the Goldsmith nuts have surely bought it already, so this review is strictly for the fence-sitters.

Richard Attenborough's thriller about a ventriloquist (Anthony Hopkins) whose dummy is too much of a counterpart to his own psyche benefits from a suitably creepy score by Goldsmith. The composer's main voice in the fray is a solo harmonica, used to similar effect as Bernard Herrmann's writing for the same instrument in *The Night Digger*. Those used to the nostalgic and lonely harmonica of late-night western campfires are in for a surprise. Never before have a harmonica and a puppet been so frightening. Goldsmith uses the harmonica to expertly guide the orchestra through a handful of suspense themes and motifs.



There's also a love theme, with just the right amount of sentiment—you can typically count on Goldsmith not to go over the top unless it's appropriate. The theme, reminiscent of *The Omen's* "The Piper Dreams," gets a particularly fine treatment in "Appassionata," though the chill of the harmonica is never very far off.

A standout track is "The Lake," which uses pizzicato strings and harmonica to steadily build suspense until all hell breaks loose. "Fats Blows the Whistle" and "Corky's Retreat" also provide memorable suspense and thrills. "End Titles" wraps things up with a solid, dark rendition of the main theme. For most fans, this won't rank as high as Jerry's *Omen* scores, but it is nearly as good. The album concludes with a pair of light-rock source cues, wisely sequenced at the end.

—Darren MacDonald

The Hunted ★★ ½

Varèse Sarabande 302 066 450 2
17 tracks - 34:48

Darkness Falls ★★★

Varèse Sarabande 302 066 449 2
26 tracks - 47:55

Children of Dune ★★★ ½

Varèse Sarabande 302 066 454 2
36 tracks - 77:08

All scores by BRIAN TYLER

When you run scores like these through your CD player, your initial reactions are likely to be either dismissal or burgeoning interest. Brian Tyler appears to be having the same sort of career trajectory that many an A-list composer has slogged through at some point; he's still relatively young for his field of work, and the enthusiasm that is found in his music is undeniably infectious. Even though he's going through the necessary motions with assignments that are better regarded as building blocks than golden scoring opportunities, he still gives it

his all, and his commitment is perhaps the most encouraging thing about his work. Stylistically, Tyler has yet to develop a distinctive direction. This doesn't necessarily excuse a subpar score, but it must be pointed out, in the interest of fairness, that his recent glut of assignments to ill-advised genre films mirrors that of many other well-regarded film composers out there.

Great, distinctive artistic voices cannot be totally silenced; they can only be submerged. Some just burst out, without any thought to what came before; others have to be nurtured and endlessly worked upon before the best can emerge. Tyler is at a point in his career that someone like James Newton Howard was at little more than a decade ago. In the early '90s, Howard was considered by many to be a utilitarian composer at best, reasonably adept at any given genre and prone to the usual he-sounds-like-this-other-composer criticisms that many workhorse musicians have to deal with. Here we are in 2003, and Howard is at the top of his game, turning out excellent, challenging material on a consistent basis. It remains to be seen if Tyler is headed down this road, but the signposts are there. His music for *The Hunted*, William Friedkin's haphazard cat-and-mouse thriller, is perhaps the least successful of these three new releases, but oddly enough it's also the most encouraging.

Tyler commits to the material, no matter how silly, and *The Hunted* is filled with a lot of stock musical moments that have certainly been heard before, but brazenly go for the gold. The action material is awfully familiar and reeks of the too-many-fingers-in-the-pie effect that temp-tracking has created in film scoring. Ironically, this is a genre that's slowly become more accepting of experimental musical techniques, but those techniques can themselves become old hat. (Pro Tools and other music-



manipulation software has many musicians convinced, incorrectly, that their improvised material is comparable to Ornette Coleman at his most avant.) Tyler has a good sense for putting together action cues that, at the very least, give you some entertaining orchestral pyrotechnics, and his quieter, more pensive suspense cues do their job. Indeed, about the best and most complimentary thing you can say about a score like *The Hunted* is to admit that it does what it needs to do.

Darkness Falls, on the other hand, gives Tyler a bit more room to stretch, and while he doesn't bring anything new to the table, it's more tolerable in its familiarity. Horror scores are oddly comforting; good, entertainingly cheesy, rip-snorting horror music is hard to come by, particularly these days when the genre has been scuttled by sadism in the name of verisimilitude and a

bland, faux-hip attitude that seems to try to justify all the carnage. The best thing that can be said about the film is that it's over relatively quickly. Again, this isn't a score that breaks new ground, but it explores familiar terrain with just the right amounts of wit and enthusiasm, and that alone makes it work. The album proper is a smooth listen, with the stalk/attack cues nicely balanced out with the quieter moments—you may not spin it repeatedly in search of all the delicate nuances, but for a splashy, in-your-face horror score, you could do a lot worse.

Tyler, of course, is of the movie-brat generation; he follows in the footsteps of composers whose cultural reference points were more steeped, arguably, in mediums outside of film and television: radio, for example, and musical theater. Film music as a style has progressed to the point where it's less and less necessary for the score to be an up-front participant in the action, and the need to rely upon orchestral music to provide that extra layer of magic has decreased. The most popular and durable forms of film music evolved out of the 19th-century opera; music was a key part of the storytelling, and when film's popularity skyrocketed the aesthetic was simply transferred over to a new medium.

This is an admittedly round-about way to explain that the big, traditional film score that Tyler provides for *Children of Dune* is both totally appropriate and comfortingly old-fashioned. Television has become a superb training ground for many a film-biz artist on either side of the camera, and indeed, some of the best film scoring done in recent years has been for the small screen. Again, this approach harkens back to the old days, to the belief in the potency of the score to complete the whole package, and Tyler seems to understand this instinctively. Poverty breeds

SCORE

invention, and while the non-union recording of the music results in an album that is far too long, the ingenuity bred from a low music budget pays off quite well. (It's surprising that Frank Herbert's politically loaded *Dune* series has enjoyed such success as a mid-budgeted cable miniseries. Still, considering the themes of religious fanaticism, holy jihads and political maneuvering, it's remarkable that Herbert's works haven't received more play in the present political context.) Everything about Tyler's score to *Children of Dune* bespeaks, at the very least, intelligence and respect for the material, and those attributes alone are hard to locate in any given multiplex. Again, the general style of the score will be familiar to anyone who's heard *Gladiator*, but in this context it works well. Tyler is working off of what people know and expect from a traditional orchestral score, and in that respect he manages to create a crowd-pleasing album that, fortunately, does not lean too terribly hard on its influences to justify itself.

—Jason Comerford

A Mighty Wind ★★★

VARIOUS

DMZ/Columbia/

Sony Music Soundtrax CK89222

17 tracks - 45:37

Ever wonder what would have happened if the members of the heavy metal band Spinal Tap had stuck to their pop/folk roots instead of becoming spandex-wearing rockers? Well, faster than you can say "Sliding Doors," the Spinal Tap trio of Michael McKean, Harry Shearer and Christopher Guest has transformed into The Folkmen for the newest satire from the director of *Waiting for Guffman* and *Best in Show*. The Folkmen are actually one of three groups brought together for the film's folk tribute concert in New York. And while there are many laughs to be found as things progress, there are also

many more dead jokes and dead air than in the previous movies.

Actually, the main problem is the music itself. It's not a big stretch to parody folk music, and the songs of *A Mighty Wind* are mostly unfunny. The best part of the performances is the actors' delivery, usually ripe with earnest grins or solemn scowls. On CD, this is lost, and so is much of the sense of fun (although a bonus track of The Folkmen covering The Rolling Stones' "Start Me Up" comes close). Still, so much love and affection has gone into writing these songs that fans of the movie will be glad to have expanded versions of the snippets heard in the movie.

Especially welcome are the two versions of "Never Did No Wanderin'" (one performed by The Folkmen, and the other a cover by the cult-like New Main Street Singers), Mitch and



Mickey's controversial "A Kiss at the End of the Rainbow" (more for a scandalous live performance by the duo than for the song itself) and, of course, there's the rousing title song. These all put a smile on my face.

Fans of *Waiting for Guffman* (including me) were upset when the songs from that film were not made available. Fans of *A Mighty Wind* will be thrilled with this album, but these songs are just not on the same level of genius as those in *Guffman* or *Spinal Tap*.

—Cary Wong

Johnny English ★★★ 1/2

EDWARD SHEARMUR

Decca 475 016-2

17 tracks - 60:40

You can almost imagine the marketing executives tripping over themselves in excitement as they prepared the soundtrack for this film. It's a spoof of the Bond series (co-written by *Die Another Day* scribes Neal Purvis & Robert Wade), so let's find some pop acts with a Bond connection. Well, there's that all-girl classical string quartet Bond, who not only share the same name as 007 but were once considered as writers for the *Die Another Day* title song. Oh, and then there's Brit pop sensation Robbie Williams, a self-confessed Bond fan who sampled Barry's *You Only Live Twice* for his hit single "Millennium." Luckily for soundtrack fans, the greater inspiration was actually in assigning Edward Shearmur, taking him back full circle to his first movie assignment on Michael Kamen's *Licence to Kill*.

Williams' "A Man for All Seasons" was co-written by Hans Zimmer and marks Robbie's first title theme song. It's a light, catchy tune with witty innuendo-laden lyrics delivered with just about the right amount of tongue-in-cheek. Media Ventures' stalwart Heitor Pereira also does a commendable Vic Flick, with familiar guitar twanging. Bond makes a cameo appearance in the movie and contributes the track

"Kismet" (from their *Born* album) and a salsa version of the main theme. The Moloko and Abba tracks come from existing albums, and collectors will probably search out the Latin American release of this CD, which contains a bonus track by Brazilian pop phenomenon Sandy & Junior. And then there's Ed Shearmur. While he might not generate the record sales of the pop artists, his is by far the most engaging contribution to the album.

The 20 Bond movies offer plenty of scope for parody, ranging from Barry's slow string melodies to Arnold's techno-orchestral hybrids, but there's already a slew of Bond pastiches. From *Casino Royale* to *Spy Kids* to George S. Clinton's *Austin Powers* trilogy, it's a crowded marketplace, and yet Shearmur still manages to pull out the stops and deliver a score that is affectionate, comedic and totally appropriate. The movie frequently descends into broad farce, but the score is more dignified, giving the hopeless British secret agent a theme that highlights his bravery over his incompetence. English's theme (co-written by Howard Goodall) is echoed throughout the entire score, and it's damn catchy! Yes, the fervent brass and electronic guitar riffs plant it firmly in Barry territory, but its sheer vitality and panache make it more than a mere tribute to the godfather of Bond.

—Nick Joy

Hawaii (1966) ★★★★★

ELMER BERNSTEIN

Varèse Sarabande VCL 0403 1017

Disc One: 37 tracks - 74:05 (OST, mono)

Disc Two: 12 tracks - 35:26 (LP, stereo)

We seem to be living in the golden age of Elmer Bernstein. The 81-year-old composer's works have been everywhere over the past few months. From accolades on National Public Radio to month-long festivals on Turner Classic Movies to his recently nominated score for *Far From Heaven*, it has become almost impossible to escape Bernstein's

EWK ON DVD: A video review

Erich Wolfgang Korngold— The Adventures of a Wunderkind A Portrait and Concert

Portrait ("Emigration to Hollywood" segment)

★★★★½

Concert (Opus 37 performance) ★★★

ERICH WOLFGANG KORNGOLD

Arthaus Musik 100 363 • 24 chapters - 144:00

Dolby Digital 2.0 (Portrait) • PCM Stereo (Concert)

Theme and Variations for Orchestra, Opus 42 (1953) was Erich Wolfgang Korngold's final concert composition. Seven years earlier, he had composed/selected/arranged music for the film *Deception* (1946), his final film-symphonic composition. These events are more interrelated than they may first appear. The title of *Opus 42* is what Korngold did for a living: he was a master composer of themes and seemingly endless variations for the concert/operatic hall and the motion picture theater. Themes from Korngold's pre-Hollywood catalog were often recycled as variations in his films; key components in concert compositions written while in America (and especially after he left the sound stages of Warner Bros.) often turn out to be variations of themes initially composed for the cinema. Korngold's process of circular composition (musical invention/re-invention on the fly, as it were) is amply illustrated in *A Portrait and Concert*. And although less than 20 percent of this DVD deals directly with Korngold's film scores, from a theme and variations perspective, most of the music presented certainly does.

This is only the third release on DVD of Korngold's film music. The "Portrait" portion (a documentary on Korngold's life) was made in 2001 and initially shown on German television. Of special interest to film score enthusiasts will be the "Emigration to Hollywood" segment (Chapter 8, 11:46). It contains superb-sounding music from extant, "original" soundtracks (OST) (prior to being intentionally destroyed decades ago, Korngold's optical film recordings were transferred to open-reel tapes), including *The Adventures of Robin Hood* as well as newly recorded performances of music from *Another Dawn*, *Anthony Adverse*, *Deception*, *Escape Me Never* and *The Prince and the Pauper*. Even the sound (and visual footage) from film clips (going back to *A Midsummer Night's Dream*) is well above average. But this is not quite musical nirvana, as we shall soon see. The "Concert" portion of the DVD consists of four works (three of which have opus numbers) recorded in 2001. *Cello Concerto in C Major*, Opus 37 (1946) is of special interest, since Korngold initially composed this one-movement work as the concluding centerpiece for the film *Deception* (in part consisting, of course, of variations on themes from some of his previous films). The concerto in the film is about six minutes end-to-end, and Korngold doubled its length for the concert

hall. It is the latter that we hear (and see) on the DVD conducted by Hugh Wolff and performed by the Frankfurt Radio Symphony Orchestra (FRSO). Eleanor Aller Slatkin—mother of future conductor

Helen Korngold; composer and arranger John Morgan; conductor William Stromberg; Warner Bros. VP of Music Daniel Gould; and archivist Bernd Rachold. Plus it contains the first public showing of



Leonard Slatkin—played the cello on the OST of

Deception as well

as in the world premiere of *Opus 37* in 1946 (over coast-to-coast radio). On the DVD, the cello soloist is Quirine Viersen; more on her later.

The documentary on Korngold's life is a one-of-a-kind production; regrettably (and ironically), the same can't be said for the music. "Portrait" is needlessly bloated with gratuitous (dare I say "boring"?) repetitions of the music presented in the "Concert" portion—if you first watch "Portrait," you have pretty much heard (and seen) a large part of the "Concert." The "Emigration to Hollywood" segment also suffers from a case of the bloats with the exception of the *Opus 37* excerpt. But the video editing of this excerpt seriously distracts from the music. Much of the film score music is a frustrating collection of snippets and fragments (only two have complete cues). Now this could be a teaser/preview of things to come (such as future releases of full, historical OSTs from Leslie Korngold's Korngold Archive and/or new recordings of OSTs from Wolff and the FRSO); or it may be just the result of staying this side of copyright infringement. Compensating for disappointments in the film score domain, "Emigration to Hollywood" contains a plethora of on-camera insights and observations from a stellar group of Korngoldian subject matter experts, including Korngold's biographer Brendan Carroll; film historian Rudy Behlmer; Korngold's daughter-in-law

Korngold in color (from family home movies). A must see!

Opus 37 in the "Concert" portion is only the latest in a series of modern recordings of Korngold's works (all others have been on CD). Using BMG RCA Victor GD80185, 1973 (conducted by Charles Gerhardt, and performed by Francisco Garbarro [cello] and the National Philharmonic Orchestra) as the analog-mode reference recording, the conducting on this DVD is workman-like, somewhat labored, and slow in tempo; the orchestra, though, seems well rehearsed and disciplined; the sound (miking, recording and mixing) is outstanding (no doubt due in part to the digital format selected—see below); and the video (camera coverage and editing direction) is repetitious, but fully professional. The cello soloist, Quirine Viersen, brings new meaning to the term "dramatic instrumentalist." Her playing is certainly competent, but her histrionics (seen in too many quarter and head shots) are way over-the-top. This seriously distracts from her instrumental skills (unless you turn off the video and just listen—highly recommended!).

On a closing technical note, squeezing linear (uncompressed) PCM stereo onto a DVD with live-action video is not an easy audio-engineering feat. The German label Arthaus Musik has now done this for an impressive number of releases covering several musical genres. The sound leaves CDs in the dust! But to fully enjoy, you may want to turn off the effects channels. Otherwise Dolby ProLogic kicks in and spoils the ear candy. —William Flanigan

SCORE

legacy. But that's okay. For over 50 years, Bernstein's themes have been defining classic films like *The Magnificent Seven*, *To Kill a Mockingbird* and *The Great Escape*.

Bernstein's score for *Hawaii* is one of his best, previously only available as a 36-minute original soundtrack LP (including the Oscar-nominated song "Wishing Doll"). This new deluxe edition features over 100 minutes of music. This album seems the perfect finishing touch on the recent Bernstein revival.

"Overture" opens with a combination of Western percussion and indigenous Hawaiian drums. The musical stage is immediately set, and when the full orchestra enters led by tremendous synco-pated brass chords, Bernstein confirms that this production is indeed a vast sprawling epic. A beautiful, joyous melody then takes over, accompanied by swirling strings in grand 1960s style. The second theme of the score, a slower, more poignant melody, picks up, aurally preparing the viewer for the trials that are soon to be blazed by the protagonists. After a brief return of the opening theme, "Overture" gives way to "Prologue," which again opens with bongos. But, the native drums now join in with a third theme, this one visually and sonically connected with the people and land of Hawaii. This cue's mournful nature segues into the third section of the opening trilogy by means of new percussive effects. The "Main Title" returns to the first melody of the overture, bringing the emotional journey full circle as we return to the epic grandeur of James A. Michener's sprawling source novel.

Of course, this opening salvo is only a part of the glories in store for listeners. Listen for the dissonant trumpets, pounding timpani and strings that depict "The Battle." This is a sound often repeated by modern film composers. Or how about the delicate upper woodwinds and brass chorales of "The Old Gods and

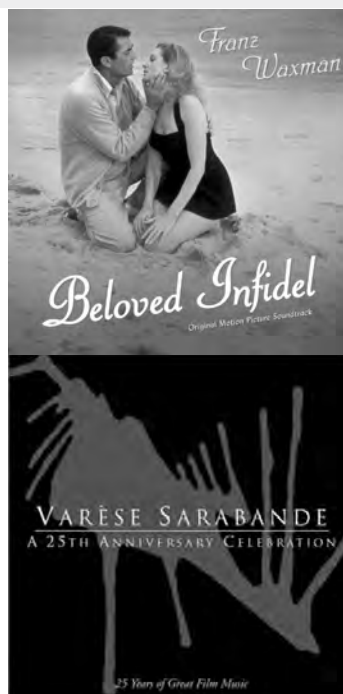
the New" and "Prayer for Vengeance"? *Hawaii* is a work by a master composer writing in his prime. —Andrew Granade

Varèse Sarabande:
A 25th Anniversary Celebration
 ★★★★★ 1/2
VARIOUS

Varèse Sarabande 302 066 460 2
 Disc One: 21 tracks - 75:49
 Disc Two: 20 tracks - 74:55
 Disc Three: 20 tracks - 75:58
 Disc Four: 23 tracks - 76:25

I hope you're reading this because you simply read every review in *Film Score Monthly* and not because you're indecisive about buying this CD collection. This is a 4-CD pseudo-greatest hits collection of over five hours of music from one of the premiere soundtrack record labels. And while there are minor quibbles, mostly in the personal taste category, there's no reason why any new or even seasoned collector (even though everything in the set is available elsewhere) wouldn't want this sampling of over 80 scores by 60 composers. For the price of \$20, this may be the best deal in soundtrack land.

This is an immense collection, which includes highbrow Oscar films (*Driving Miss Daisy* and *The Right Stuff*), TV series (*Xena*) and even made-for-TV movies (*The Mists of Avalon*). It's a testament to Varèse Sarabande's commitment to the genre that just about every major film composer has had his/her name on a crimson (or now white) album spine—and almost all of them are represented in this single collection. Some composers are represented by their more popular scores (Basil Poledouris' *Starship Troopers* and *Robocop*) and some by undiscovered gems (Mark Isham's *Life as a House*). The big names are here, with Jerry Goldsmith (eight selections!) and John Williams, while lesser-known composers like Jan A.P. Kaczmarek and Zbigniew Preisner also get their due. Although its focus is naturally scores from movies released



during the last 25 years, the set does have representatives from the Golden Age, including Alex North and Bernard Herrmann (compliments of the Varèse re-recording library).

Of course, the best part of these types of collections is finding or rediscovering scores. For me, that was hearing again Danny Elfman's playful *Pee Wee's Big Adventure*, Cliff Eidelman's wistful *One True Thing*, Goldsmith's heroic *Air Force One* and Elmer Bernstein's lovely *My Left Foot*.

When tackling a collection like this, we have to talk about the track sequence. In this case, there doesn't seem to be much rhyme or reason to how the scores are presented. The collection starts with Bruce Rowland's *The Man From Snowy River* and ends with *Shrek*. The first and third CDs do seem more action- and adventure-oriented, the second is more subdued, and the fourth disc has the highest percentage of recent scores (the latest being the exceptional *Far From Heaven*). On a smaller scale, some back-to-back tracks do seem to have some relationships. One of the funnier instances has *Brainstorm* directly following *The Abyss*!

I'm not going to complain about any of the scores included,

even though a handful are terrible. But while almost every working composer is represented here, some are missing. One can't complain about the exclusion of Alan Menkin, Philip Glass and Bruce Broughton, since they have relationships with other labels. But Varèse favorites John Ottman and Mychael Danna are notably omitted. And while Thomas, David and Randy Newman are all included, it would have been nice to see Alfred as well. Also, it seems egregious not to include Elliot Goldenthal, whose underrated *Golden Gate* would have been a welcome addition. But the biggest name left out would have to be that of Ennio Morricone.

The only major disappointment with this set is that it contains perhaps only one or two rare or out-of-print selections. With many scores on LP that haven't been released on CD (Williams' *Monsignor*, Nino Rota's *The Leopard* and Elmer Bernstein's *The Black Cauldron*, to name a few), it would have been nice had Varèse unearthed a few gems. But, they did include a nice canny-flavored cue from Goldsmith's *Raggedy Man*, which had a limited CD release in their first Club series.

Everyone who gets this set will have an opinion about it, but at the end of the day, this is a grand collection and a wonderful gift from Varèse Sarabande to film music fans.

—C.W.

Beloved Infidel (1959) ★★★★★
FRANZ WAXMAN

Varèse Sarabande VCL 0403 1019
 14 tracks - 55:09

The great American novelist F. Scott Fitzgerald moved to Los Angeles in the 1930s, where he was recruited by the studios to work on movie scripts. Unfortunately, he drank more than he ever wrote, and by 1940, at the age of 44, the alcoholic author of *The Great Gatsby* was dead. In spite of his problems (and his marriage to wife Zelda), Fitzgerald managed

to enjoy a romance during this period, with a gossip columnist named Sheila Graham (he died in her apartment.)

Years later, Graham wrote about the love affair in a memoir, *Beloved Infidel*, which became a bestseller. Twentieth Century-Fox, seizing upon the book's popularity, purchased it and brought the story to the screen in 1959, casting Gregory Peck and Deborah Kerr in the lead roles. However, the adaptation—a gaudy tear-jerker—failed to make much of an impression and soon slipped into obscurity. This may be the reason why the score has not been available. Recently, though, Varèse Sarabande restored Waxman's original recordings.

An eclectic sequence of symphonic and popular music, this sensitive score generally shies away from the melodrama and spectacle that mar the movie. Melancholy and tense, many of the tracks feature layers of slowly moving strings, punctuated by short, expressive bursts from the winds. In a cue like "The Confession," for example, Waxman sets a muted trumpet against a cavalcade of quivering strings, creating emotional breadth economically. And in "First Rendezvous," which introduces the score's major theme (a variation on "Danny Boy"), he augments the sorrowful sound of rolling violins with a single, weeping clarinet.

Peppy numbers also appear, providing variety to pacing and smood. An arrangement of Rodgers and Hart's "Blue Moon," for instance, swings with a saxophone and a walking bass, while "Jarabe Tapatio" (the "Speedy Gonzales" theme) makes use of a fast guitar and a rushing accordion. A torch song also turns up, a showcase for Aileen Wilson, whose creamy voice delivers lines like "My love for you, time can never dispel/ Oh, my beloved, beloved infidel" as the maestro wraps the orchestra around her like a mink stole.

Tender more than sentimental, Waxman's elegy for the doomed writer manages to approximate, in sound, the hope and suffering Fitzgerald experienced in Hollywood. It's a mystery that a score as fine as this has been hidden in a vault for over 40 years.

—Stephen Armstrong

At Dawn in Rivendell:

Selected Songs and Poems from The Lord of the Rings ★★★ 1/2

CASPAR REIFF AND PETER HALL

Decca 440 067 303-2

20 tracks - 53:11

No, this is not at all related to Howard Shore's score. It's actually the third of a projected four-disc series of music by Danish composers Caspar Reiff and Peter Hall of the Tolkien Ensemble. The performances do include some narration by the excellent Christopher Lee (including the opening recitation "Verse



of the Rings"). In short, this is really a disc for fans of the Tolkien novels and/or those interested in hearing interpretations of the many songs and poems that appear within them.

At times mystical, at times tinged with a Celtic, or folk feel, this CD makes for intriguing listening as a musical companion to the novels. The pieces are decidedly brief but easily fit the nature and mood of the episodes from which they are taken. The music is expectedly eclectic; some of it is heavily folk-based, with a limited ensemble, while other sections have a more contemporary neo-Romantic chamber orchestra feel.

The booklet has white text against a black background, making for a Gothic presentation that's not easy to read. Fortunately, it's not all that necessary to read the lyrics, because unlike in many similar art-song recordings, the diction here is exemplary. The only real complaint is that the novel's specific sources are not identified.

—Steven A. Kennedy

Ray Bradbury's *The Martian Chronicles* (1980) ★★★ 1/2

STANLEY MYERS

Airstrip One AOD 003

36 tracks - 69:11

This NBC miniseries was required viewing when it first aired. As a Ray Bradbury fan, I could not wait to see how his classic novel would be adapted to the small screen. I remember some general anticipation around the time (they hoped for big ratings) but there were numerous problems, among which was the author's own comment that the film was "boring." Incidentally, Bradbury's quote is included both in the detailed notes and in an amusing afterthought: "The film was so boring I don't really remember the music. Was it any good?" Well, yes. For the many who did watch this teleseries and for those enamored of music for such events, Stanley Myers' score

is good enough to stand on its own.

The opening "Prologue" is an engaging piece. At times lyrical, at other times avant-garde, it moves comfortably between musical realms before reaching a brief coda of stock television melodrama. The "Space March" moves us into *Buck Rogers* territory with its semi-modern, almost kitschy rock beat. Definitely a cool sound for the late '70s, it now comes off a bit dated. There are actually quite a few popular music-influenced pieces that incorporate the traditional background television action scoring common in the '70s (with electric guitars and drum driving things). Of additional interest is the variety of electronic ideas thrown into the mix—they're reminiscent of those amazing Tomita space albums. There's also a delicious tango for "Ben and Genevieve" from the final section of the film. Plus the great disco-tinged "End Titles" is a great reminder of the period. Be sure to let the track play out for an extra surprise.

While most cues are by necessity limited to one or two minutes in length, Myers manages to develop many satisfying sections. Better yet, each of the three parts of the drama ("The Expedition," "The Settlers" and "The Martians") has a unique musical quality while still seeming part of a greater whole. If you're a fan of great sci-fi music, this disc is surely worth seeking out.

—S.A.K.

Good News (1947) ★★★★★

DESYLVA, BROWN & HENDERSON; COMDEN AND GREEN

Turner Classic Movies Music/

Rhino Handmade

20 tracks - 62:23

There are three greatest pictures of all time," screenwriter Betty Comden once quipped, "*The Birth of a Nation*, *Potemkin* and *Good News*!" What's more, M-G-M's buoyant 1947 musical has the most cheerful

(continued on page 43)

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NEW RELEASE:

Vol. 6, No. 11

The Appointment

MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS

Film released: 1969 • Studio: M-G-M

Genre: Drama • Silver Age Classics

CD released: June 2003 • Stereo • 77:06

One movie, three scores: This tale of obsessive love features music by a quartet of noted composers Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original stereo masters, it's a one-of-a-kind trio. Special price: **\$16.95**. Free to CURRENT Classic Charter Club Members



NEW RELEASE:

Vol. 6, No. 10

Our Mother's House/ The 25th Hour

GEORGES DELERUE

Films released: 1967 • Studio: M-G-M Genre:

Gothic/WWII Comedy • Silver Age Classics

CD released: June 2003 • Stereo • 58:49

Two '60s albums reissued for the first time on CD: *Our Mother's House* (31:18) is the story of a family of orphans and their deadbeat dad; *The 25th Hour* (27:31) follows one man's tragi-comic search for his family during WWII. Delerue's delicate, melodic scores are both remastered in stereo. **\$19.95**



NEW RELEASE:

Vol. 6, No. 9

The Adventures of Huckleberry Finn

JEROME MOROSS

Film released: 1960 • Studio: M-G-M

Genre: Satirical Adventure

Golden Age Classics • CD released: June 2003

Stereo and Mono • 59:58

One of the giants of Americana scoring writes a bouncy, rich score for Mark Twain's classic tale. *Huckleberry Finn* was originally planned as a musical, and our CD includes snippets of songs woven into the score as well as rare demos. **\$19.95**



Vol. 6, No. 8

Soylent Green/Demon Seed

FRED MYROW/JERRY FIELDING

Film released: 1973/77

Studio: M-G-M

Genre: Science Fiction

Silver Age Classics

CD released: May 2003

Stereo • 79:49

Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with a few mono alternates. **\$19.95**



Vol. 6, No. 7

Knights of the Round Table/ The King's Thief

MIKLÓS RÓZSA

Film released: 1953/1955

Studio: M-G-M

Genre: Costume Adventure/Swashbuckler

Golden Age Classics

CD released: May 2003

Stereo • Disc One 70:31 • Disc Two 78:21

Two scores, two discs: *Knights* (86:25) is the complete film recording of Rózsa's thunderous, epic score; *Thief* (56:47) is a rousing swashbuckler in the Korngold mold. **\$24.95**

Vol. 6, No. 6

All Fall Down/The Outrage

ALEX NORTH

Film released: 1962/1964

Studio: M-G-M

Genre: Drama/Western

Silver Age Classics

CD released: Apr. 2003

Stereo • 52:54

Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



Vol. 6, No. 5

Green Fire/ Bhowani Junction

MIKLÓS RÓZSA

Film released: 1954/1956

Studio: M-G-M

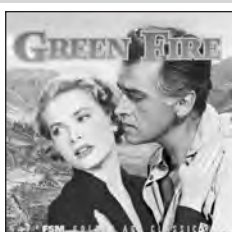
Genre: Adventure/Drama

Golden Age Classics

CD released: Apr. 2003

Stereo/Mono • 79:20

Two exotic '50s scores on one disc: *Green Fire* is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



Vol. 6, No. 4

THX 1138

LALO SCHIFRIN

Film released: 1970

Studio: Warner Bros.

Genre: Science Fiction

Silver Age Classics

CD released: Mar 2003

Stereo • 55:45

George Lucas' first film is a startlingly original vision of a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**



Vol. 6, No. 3

Home From the Hill

BRONISLAU KAPER

Film released: 1960

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Mar. 2003

Stereo/Mono • 79:26

Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



Vol. 6, No. 2

Ice Station Zebra

MICHEL LEGRAND

Film released: 1968

Studio: M-G-M

Genre: Military/Espionage

Silver Age Classics

CD released: Feb. 2003

Stereo • 79:20

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



Vol. 6, No. 1

Plymouth Adventure

MIKLÓS RÓZSA

Film released: 1952

Studio: M-G-M

Genre: Historical Epic

Golden Age Classics

CD released: Feb. 2003

Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



□ Vol. 5, No. 20

Never So Few/7 Women

HUGO FRIEDHOFER/

ELMER BERNSTEIN

Film released: 1959/1966

Studio: M-G-M

Genre: WWII/Drama

Silver Age Classics

CD released: Jan. 2003

Stereo • 73:46

Two Asian-flavored classics on one CD: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**



□ Vol. 5, No. 19

Tribute to a Bad Man

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Western

Golden Age Classics

CD released: Jan. 2003

Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18

The Man From U.N.C.L.E.

JERRY GOLDSMITH, et al

TV Produced: 1963-67

Studio: M-G-M

Genre: Secret Agent

Silver Age Classics

CD released: Dec. 2002

Mono • Disc One: 77:05

Mono/Stereo Disc Two: 76:08

The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95**



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□ Vol. 5, No. 17
The Seventh Sin
 MIKLÓS RÓZSA

Film released: 1958
 Studio: M-G-M
 Genre: Drama
 Golden Age Classics
 CD released: Dec. 2002
 Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



□ Vol. 5, No. 16
The Prize
 JERRY GOLDSMITH
 Film released: 1963
 Studio: M-G-M
 Genre: Espionage
 Silver Age Classics
 CD released: Nov. 2002
 Stereo • 72:37

The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



□ Vol. 5, No. 15
The World, the Flesh and the Devil
 MIKLÓS RÓZSA
 Film released: 1959
 Studio: M-G-M
 Genre: Science Fiction
 Golden Age Classics
 CD released: Nov. 2002
 Stereo • 52:53

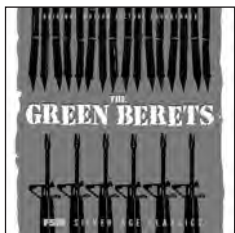
A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



□ Vol. 5, No. 14
The Green Berets
 MIKLÓS RÓZSA

Film released: 1968
 Studio: Warner Bros.
 Genre: War/Adventure
 Silver Age Classics
 CD released: Sept. 2002
 Stereo • 72:37

The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



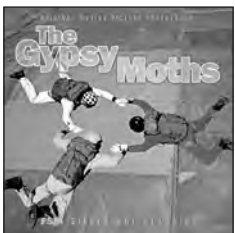
□ Vol. 5, No. 13
Scaramouche
 VICTOR YOUNG
 Film released: 1952
 Studio: M-G-M
 Genre: Costume Adventure
 Golden Age Classics
 CD released: Sept. 2002
 Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 12
The Gypsy Moths
 ELMER BERNSTEIN
 Film released: 1969
 Studio: M-G-M
 Genre: Drama
 Silver Age Classics
 CD released: Sept. 2002
 Stereo • 61:08

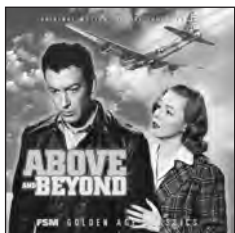
This tale of barnstorming sky-divers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 11
Above and Beyond
 HUGO FRIEDHOFFER

Film released: 1952
 Studio: M-G-M
 Genre: WWII
 Golden Age Classics
 CD released: Aug. 2002
 Mono • 55:44

This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



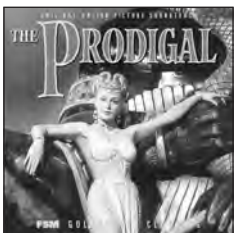
□ Vol. 5, No. 10
I Spy
 EARLE HAGEN
 TV Produced: 1965-67
 Network: NBC • Genre: Secret Agent
 Silver Age Classics
 CD released: July 2002
 Stereo/Mono • 77:57

Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9
The Prodigal
 BRONISLAU KAPER
 Film released: 1955
 Studio: M-G-M
 Genre: Biblical Epic
 Golden Age Classics
 CD released: July 2002
 Stereo • 75:11

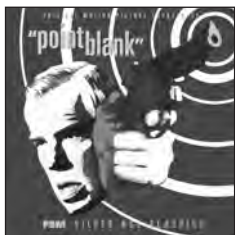
Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 8
Point Blank/The Outfit
 JOHNNY MANDEL/
 JERRY FIELDING

Film released: 1967, 1973
 Studio: M-G-M • Genre: Film Noir
 Silver Age Classics
 CD released: June 2002
 Stereo • 77:54

Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 7
On the Beach/The Secret of Santa Vittoria
 ERNEST GOLD

Film released: 1959, 1969
 Studio: United Artists
 Genre: Drama, Comedy
 Golden Age Classics
 CD released: June 2002
 Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 6
The Traveling Executioner
 JERRY GOLDSMITH

Film released: 1970
 Studio: M-G-M
 Genre: Black Comedy
 Silver Age Classics
 CD released: May 2002
 Stereo • 39:39

The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 5
36 Hours
 DIMITRI TIOMKIN

Film released: 1964
 Studio: M-G-M • Genre: WWII/Spy
 Golden Age Classics
 CD released: May 2002
 Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
 JOHN WILLIAMS
 MICHEL LEGRAND

Film released: 1973
 Studio: M-G-M • Genre: Western
 Silver Age Classics
 CD released: Mar. 2002
 Stereo • 65:37

A lost gem from Williams' pre-blockbuster career, during which he wrote melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 3
Joy in the Morning
 BERNARD HERRMANN

Film released: 1965
 Studio: M-G-M • Genre: Romance
 Golden Age Classics
 CD released: Mar. 2002
 Stereo • 46:33

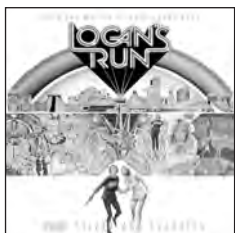
Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**



□ Vol. 5, No. 2
Logan's Run
 JERRY GOLDSMITH

Film released: 1976
 Studio: M-G-M • Genre: Sci-Fi
 Silver Age Classics
 CD released: Feb. 2002
 Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 5, No. 1
Lust for Life
 MIKLÓS RÓZSA

Film released: 1956
 Studio: M-G-M
 Genre: Biography
 Golden Age Classics
 CD released: Feb. 2002
 Stereo • 61:51

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**

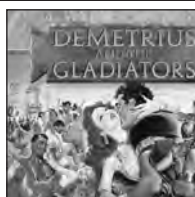


□ VOLUME 4, No. 20
Farewell, My Lovely/Monkey Shines
 DAVID SHIRE

Film released: 1975/88
 Studio: M-G-M
 Genre: Film Noir/
 Suspense
 Silver Age Classics
 CD released: Jan. 2002
 Stereo • 73:48

Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**





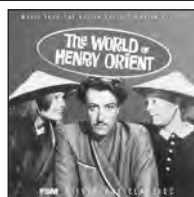
□ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



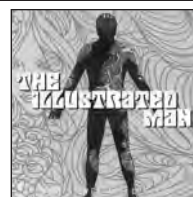
□ Vol. 4, No. 17
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32
This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



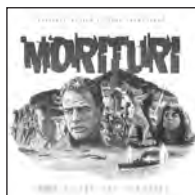
□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34
Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12
Morituri/Raid on Entebbe
JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Docudrama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman &
Sammy Cahn,
Perf. by Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001 •
Stereo • 71:14
Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
PAUL SAWTELL
& BERT SHEFTER
Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001 •
Stereo • 55:55
Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/Ace Eli and Rodger of the Skies
JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo &
Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 7
A Man Called Peter
ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 6
The French Connection/French Connection II
DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/
Stereo (II) • 75:01
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06
At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43
19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 2
How to Succeed in Business Without Really Trying
ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
TOM SCOTT/
LEONARD ROSENMAN/
LAO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/
Stereo (Battle) • 74:44
Final *Apes* films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06
Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 9
The Stripper/Nick Quarry
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action, TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**

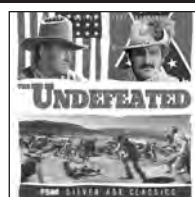


□ Vol. 3, No. 8
From the Terrace
ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27

Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7
Batman
NELSON RIDDLE
Theme by Neal Hefti
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000 • Mono • 65:23
Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$19.95**



□ Vol. 3, No. 6
The Undeclared/Hombre
HUGO MONTENEGRO/DAVID ROSE
Film released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
Western doubleheader: *The Undeclared* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



□ Vol. 3, No. 5
A Guide for the Married Man
JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ VOLUME 2, No. 9
The Flim-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

A rural Americana double-header: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

Eve is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

"Lost" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 track in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ VOLUME 1, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20

Star Trek and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**



□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



Buyer's Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, Laserphile, Silvestri lecture, Rykodisc CDs.

***Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *CE3K* restoration; Williams Guide Pt. 3; Score Internationale; Laserphile, Ed Shearmur; Fox Classics CDs.

***Vol. 3, No. 5, Jun. '98** Mark Snow (*X-Files*), Classic *Godzilla*; J. Chattaway (*Star Trek*), Broughton Buyers Guide Pt. 1; D. Reynolds, D. McCarthy, Anne Dudley), SCL Conference Report.

***Vol. 3, No. 6, Jul. '98** Trevor Rabin (*Armageddon*), Barry in Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wilde*); '70s soul soundtracks.

***Vol. 3, No. 7, Aug. '98** *South Park* (Adam Berry, Bruce Howell), Ira Newborn (*Baseketball*), *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

***Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CDs.

***Vol. 3, No. 9, Oct./Nov. '98** Erich

Wolfgang Korngold: Biography and books; Williams's Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween Laserphile. **Vol. 3, No. 10, Dec. '98** *The Prince of Egypt* (Zimmer, Stephen Schwartz), E. Cmiral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

***Vol. 4, No. 1, Jan. '99** NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Elfman (*Psycho*), *Wing Commander* game music, books, Indian funk soundtracks.

***Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide Pt. 1: The '90s; *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promos; P. Glass (*Koyaanisqatsi*).

***Vol. 4, No. 3, Mar. '99** Best of '98; Wendy Carlos; Goldsmith Guide Part 2: The '80s; Hammer on CD; Recordman; Downbeat; *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 F. Waxman



(*Prince Valiant*); '98 Readers Poll; Goldsmith Guide Pt. 3: Late '70s; DIVX festival; Barry bios reviewed; C. Gerhardt obit.

***Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* post-mortem; *Affliction*, *Futurama*; *Free Enterprise*, *Election*.

Vol. 4, No. 6, Jul. '99 E. Bernstein *Wild Wild West*; Clinton: *Austin Powers 2*; Goldsmith Guide Pt. 4: Early '70s; USC film score program; CD reviews, more.

Vol. 4, No. 7, Aug. '99 Warner Animation

Scoring (S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.

***Vol. 4, No. 8, Sept./Oct. '99** Stanley Kubrick: Jocelyn Pook, *Eyes Wide Shut*, CD compilation; Poledouris (*For Love of the Game*); Goldsmith Guide Pt. 5: Late '60s; concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S.P.S. Composer Stamps; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*; BMI awards night.

Vol. 4, No. 10, Dec. '99 SCORES OF SCORES roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 *SUPERMAN: THE MOVIE* CD reissue: film, cue sheet analysis, '50s TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney, Robbins; Pocket Reviews debut, Laserphile.

***Vol. 5, No. 2, Feb. '00** JERRY FIELDING: tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C. H. Levenson's "last" letter, reader survey.

Vol. 5, No. 4, Apr./May '00 BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt. 1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; *FSM* Timeline; *The Film Score* Decade; *Jaws* 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.

Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt. 3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*).

Vol. 5, No. 7, Aug. '00 BRUCE BROUGHTON; *Silverado*; Shaiman gives hell from the heavens; Film Score Agents fiery conclusion; Laserphile (Autumn DVDs); W. Stromberg; Elfman & mom.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies*; *Requiem for a Dream*; (*The Simpsons*); NPR honors; "Cinema of Dreams".

Vol. 5, No. 9, Nov./Dec. '00 64 pg. special 101 GREAT FILM SCORES ON CD; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future*.

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* on DVD; *Total Recall*; C. Martinez (*Traffic*).

Vol. 6, No. 2, Feb. '01 THE MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. Jonathan Sheffer); G. Clinton (*3000 Miles to Graceland*); Douglass Fake of Intrada; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 BIGGER, BETTER

SCORES: New RMA agreements; Don Ellis; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: BEAT.

Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide Part 1; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer and Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

Vol. 6, No. 6, July '01 PLANET OF THE APES; Zimmer (*Pearl Harbor*, concert CD); Horner Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*).

Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schiffrin, Jones, Diamond and Debney; Score Internationale; Random Play.

Vol. 6, No. 8, September '01 ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE RINGS; Ronald Stein; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III*); M. Danna (*Hearts of Atlantis*); *ST:TMP* on DVD refit; Pukas comic debut.

Vol. 6, No. 10, Dec. '01 SCORES OF SCORE reviews; Alejandro Aménabar (*The Others*); G. Yared; Hobbitt music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.



VOLUME SEVEN, 2002

Vol. 7, No. 1, Jan. '02 THE BEST AND THE WORST: 2001; Horner Guide Pt. 3: 1989-86; Zimmer (*Black Hawk Down*); *Logan's Overrun*; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; John Q. Frailty; Laserphile (baseball DVDs).

Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

Vol. 7, No. 4, May/Jun. '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).

***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL pix, more.

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; K. Badelt (*K-19: The*

Widowmaker); G. Clinton (*Goldmember*); Louise Steiner memoir; Billy Goldenberg (*Duel*, *Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM's TOP 40: The most wanted composers in Hollywood; John Frankenheimer; L. Schiffrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red*



Dragon); Goldsmith, Williams concerts; S. Bramson (JAG); The Michael Hennagin story; 25+ CD reviews; more.

Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, reviews and re-releases); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best and the Worst of 2002; *Star Trek* film scores; Laserphile New Year; reviews and more.

Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON (Film music Oscars past and present); J. Williams and L. Slatkin concerts; Interviews with Jan Hammer, C. Martinez, C. Pope, S. Walker; and more.

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS (36 doses of dynamite!); Brian Tyler (*The Hunted*, *Children of Dune*); John Ottman (*X-Men 2*); Don Davis (*Matrix Reloaded*); DVD reviews and more.

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: Harry Shearer & Michael McKean (*This Is Spinal Tap*, *A Mighty Wind*); Marvin Hamlisch; George Fenton (*The Blue Planet*); Ed Shearmur (*Charlie's Angels*); Joey Santiago and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2002, compiled by Dennis Schmidt. Cost: same as one back issue.

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Overtones and Undertones: Reading Film Music

by Royal S. Brown

The first serious theoretical study of film music explores the relationship between movie, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk*, *Double Indemnity*, *Laura*, those of Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



Stu Who? Forty Years of Navigating the Minefields of the Music Business

by Stu Phillips

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cism Press, 304 pp., hardcover, illustrated. \$29.95*

Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He wrote the standard, "Harlem Nocturne," and authored two books on film composing. This is Hagen's story, filled with charming anecdotes and some of the biggest names in movie music. *Xlibris Corporation. 336 pages, hardcover. \$34.95*



BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinochio*; Bruce Lee movie scores.

*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; CAM CDs; classic corner; fantasy scores of E. Bernstein.

*#38, Oct. '93 16 pp. John Debnay (*seaQuest DSV*); Kraft/Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star*

Wars trivia/cue sheets; sexy LP covers; western music; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, film music books.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman, collectible CDs.

*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

*#49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter; classical music; Williams concert; Recordman at the flea market.

*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtracks; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

*#51, Nov. '94 H. Shore (Ed Wood), T. Newman (*Shawshank Redemption*), J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*; promos.

*#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent; Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate*; Shostakovich Anonymous.

*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored and quad LPs.

*#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.

*#57, May '95 B. Broughton (*Young Sherlock Holmes*); Miles Goodman; '94 Readers Poll; Goldsmith concert.

*#58, Jun. '95 M. Kamen (*Die Hard*); Royal S. Brown; Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.

*#59/60, Aug. '95 48 pp. Sex Sells (LPs); M. Jarre; Soundtrack Collecting Pt. 2; Rózsa Remembered; film score concert debate.

*#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: TMP*, classical music for soundtrack fans.

*#62, Oct. '95 D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townson; 10



Most Influential Scores; Goldsmith video.

*#63, Nov. '95 James Bond Special! J. Barry; E. Serra (*GoldenEye*); History of Soundtrack Collecting Pt. 3; Davy Crockett LPs.

*#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek, Recordman on Blaxploitation; Kamen Pt. 3; re-recording *House of Frankenstein*.

*#65/66/67 Mar. '96 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; Heitor Villa-Lobos; songs in film; best of '95; documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

*#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo); gag obituaries; *Apollo 13* promo/bootleg tips.

*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa radio programs; Irvin Allen; Bender's "Into the Dark Pool."

*#70, Jun. '96 Mancina (*Twister*), desert island lists, summer movies; TV's *Biggest Hits* review.

*#71, Jul. '96 D. Arnold (*Independence Day*); M. Colombier; Recordman Goes to Congress; Summer round-up.



*#72, Aug. '96 10 Best Scores of '90s; T. Newman (*The Player*); *Escape from L.A.*; cond. John Mauceri; reference books; Akira Ifukube CDs.

*#73, Sept. '96 Recordman on War Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obit.

*#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 (Barry, Zhou Jiping); Vic Mizzy.

*#75, Nov. '96 Barry Interview; J. Bond's reviews; Recordman on War Pt. 2.

*#76, Dec. '96 R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's Laserphile, Lukas's reviews.

VOLUME TWO, 1997

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*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars*: Williams interview; Special Edition CDs; commentary, cue editing minutia/trivia.

*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen (*The Simpsons*); promo CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2.

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's movie reviews.

*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*; Laserphile on DVDs, Brian May obit, *The Fifth Element*.

*Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

*Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); Tony Thomas; Summer movies, TV sweeps.

*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (*Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Film Music as Fine Art, Recordman.

*Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra; Golden Age CDs.

*Vol. 2, No. 9, Nov./Dec. '97 D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti; *U-Turn & The Mephisto Waltz*, Razor & Tie CDs.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

*Vol. 3, No. 1, Jan. '98 Williams

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Buyer's Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, Laserphile, Silvestri lecture, Rykodisc CDs.

*Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars. Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside CE3K restoration; Williams Guide Pt. 3; Score Internationale; Laserphile, Ed Shearmur; Fox Classics CDs.

*Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic Godzilla; J. Chattaway (*Star Trek*), Broughton Buyers Guide Pt. 1; D. Reynolds, D. McCarthy, Anne Dudley), SCL Conference Report.

*Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), Barry in Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wilde*); '70s soul soundtracks.

*Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), Ira Newborn (*Baseketball*), *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

*Vol. 3, No. 8, Sept. '98 Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CDs.

*Vol. 3, No. 9, Oct./Nov. '98 Erich

Wolfgang Korngold: Biography and books; Williams's Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween Laserphile. Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Zimmer, Stephen Schwartz), E. Cmiral (*Ronin*); 50+ CDs; Elfman, Young, Beltrami, C. Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

*Vol. 4, No. 1, Jan. '99 NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Elfman (*Psycho*), *Wing Commander* game music, books, Indian funk soundtracks.

*Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide Pt. 1: The '90s; *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promos; P. Glass (*Koyaanisqatsi*).

*Vol. 4, No. 3, Mar. '99 Best of '98; Wendy Carlos; Goldsmith Guide Part 2: The '80s; Hammer on CD; Recordman; Downbeat; *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 F. Waxman



(*Prince Valiant*); '98 Readers Poll; Goldsmith Guide Pt. 3: Late '70s; DIVX festival; Barry bios reviewed; C. Gerhardt obit.

*Vol. 4, No. 5, Jun. '99 *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* post-mortem; *Affliction*, *Futurama*; *Free Enterprise*, *Election*.

Vol. 4, No. 6, Jul. '99 E. Bernstein's *Wild Wild West*; Clinton: *Austin Powers 2*; Goldsmith Guide Pt. 4: Early '70s; USC film score program; CD reviews, more.

Vol. 4, No. 7, Aug. '99 Warner Animation

Scoring (S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.

*Vol. 4, No. 8, Sept./Oct. '99 Stanley Kubrick: Jocelyn Pook, *Eyes Wide Shut*, CD compilation; Poledouris (*For Love of the Game*); Goldsmith Guide Pt. 5: Late '60s; concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S.P.S. Composer Stamps; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*; BMI awards night.

Vol. 4, No. 10, Dec. '99 SCORES OF SCORES roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 *SUPERMAN: THE MOVIE* CD reissue: film, cue sheet analysis, '50s TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney, Robbins; Pocket Reviews debut, Laserphile.

*Vol. 5, No. 2, Feb. '00 JERRY FIELDING: tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C. H. Levenson's "last" letter, reader survey.

Vol. 5, No. 4, Apr./May '00 BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt. 1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; *FSM* Timeline; *The Film Score* Decade; *Jaws* 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.

Vol. 5, No. 6, Jul. '00 SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt. 3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*).

Vol. 5, No. 7, Aug. '00 BRUCE BROUGHTON; *Silverado*; Shaiman gives hell from the heavens; Film Score Agents fiery conclusion; Laserphile (Autumn DVDs); W. Stromberg; Elfman & mom.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies*; *Requiem for a Dream*; (*The Simpsons*); NPR honors; "Cinema of Dreams".

Vol. 5, No. 9, Nov./Dec. '00 64 pg. special 101 GREAT FILM SCORES ON CD; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future*.

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* on DVD; *Total Recall*; C. Martinez (*Traffic*).

Vol. 6, No. 2, Feb. '01 THE MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. Jonathan Sheffer); G. Clinton (*3000 Miles to Graceland*); Douglass Fake of Intrada; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 BIGGER, BETTER

SCORES: New RMA agreements; Don Ellis; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: BEAT.

Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide Part 1; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 SERGEI PROKOFIEV; Friedhofer and Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

Vol. 6, No. 6, July '01 PLANET OF THE APES; Zimmer (*Pearl Harbor*, concert CD); Horner Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (*A.I.*).

Vol. 6, No. 7, August '01 QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schiffrin, Jones, Diamond and Debney; Score Internationale; Random Play.

Vol. 6, No. 8, September '01 ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 LORD OF THE RINGS; Ronald Stein; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III*); M. Danna (*Hearts of Atlantis*); *ST:TMP* on DVD refit; Pukas comic debut.

Vol. 6, No. 10, Dec. '01 SCORES OF SCORE reviews; Alejandro Aménabar (*The Others*); G. Yared; Hobbitt music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.



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Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; John Q. Frailty; Laserphile (baseball DVDs).

Vol. 7, No. 3, Mar./Apr. '02 THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

Vol. 7, No. 4, May/Jun. '02 SUMMER BLOCKBUSTERS *Spider-Man*; *Attack of the Clones*; M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; (ASCAP winners).

*Vol. 7, No. 5, Jul. '02 MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL pix, more.

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; K. Badelt (*K-19: The*

Widowmaker); G. Clinton (*Goldmember*); Louise Steiner memoir; Billy Goldenberg (*Duel*, *Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM's TOP 40: The most wanted composers in Hollywood; John Frankenheimer; L. Schiffrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red*



Dragon); Goldsmith, Williams concerts; S. Bramson (JAG); The Michael Hennagin story; 25+ CD reviews; more.

Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, reviews and re-releases); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS INTERVIEWED (finally!); The Best and the Worst of 2002; *Star Trek* film scores; Laserphile New Year; reviews and more.

Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON (Film music Oscars past and present); J. Williams and L. Slatkin concerts; Interviews with Jan Hammer, C. Martinez, C. Pope, S. Walker; and more.

Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS (36 doses of dynamite!); Brian Tyler (*The Hunted*, *Children of Dune*); John Ottman (*X-Men 2*); Don Davis (*Matrix Reloaded*); DVD reviews and more.

Vol. 8, No. 4, Apr.-May '03 MEET THE FOLKS: Harry Shearer & Michael McKean (*This Is Spinal Tap*, *A Mighty Wind*); Marvin Hamlisch; George Fenton (*The Blue Planet*); Ed Shearmur (*Charlie's Angels*); Joey Santiago and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2002, compiled by Dennis Schmidt. Cost: same as one back issue.

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SCORE

(continued from page 35)
soundtrack of them all. By the time June Allyson and Peter Lawford starred in director Charles Walters' spry directorial debut, *Good News* had already logged through several innings as a 1927 Broadway triumph and a 1930 film version featuring Bessie Love. But Metro's more contemporary outing (scripted by Comden and collaborator Adolph Green) is the one that would truly stand the test of time.

The barely-there plot of *Good News* concerns itself with whether comely coed Connie Lane (Allyson) can tutor Tait College's Tommy Marlowe (Lawford) so that he can pass his French exam and lead his alma mater on to victorious gridiron glory. Slight situations aside, it's the enduring score by B.G. DeSylva, Lew Brown and Ray Henderson that has assured *Good News* a place in the musical-comedy hall of fame.

The thoroughgoing folks at Turner Classic Movies Music and Rhino Handmade are trumpeting this Internet-exclusive release as the first complete presentation of the score. Both M-G-M and MCA issued earlier incarnations of the soundtrack that dispensed with most of the songs and carelessly edited those selections that remained. (In fact, the 1986 MCA edition offered only eight tracks on one side of an album that also included ditties from *In the Good Old Summertime*.)

Intact at last, the freewheeling score can now be completely appreciated as a sincere valentine to a bygone era when sorority sisters played mahjong and danced the Charleston. The rousing "Main Title" music is followed by "Be a Ladie's Man," which is hampered somewhat by Lawford's faltering, raspy delivery. The deleted "An Easier Way" showcases Allyson's "million-dollar laryngitis," but the tune is unmemorable and was wisely excised from the release print. After listening to these specific selections, one is tempted to

wonder what *Good News* might have been had Judy Garland and Frank Sinatra been cast as the leads rather than two non-singers. It's possible that a pleasant, pastel-colored diversion could have been elevated into the realm of bona fide musical classic if some legitimate vocal chords had been involved.

All off-key transgressions are forgiven with "The French Lesson," a now legendary sequence that is quintessential Comden and Green ("You call this

work? It's more like play! In no time flat, you'll parlez Français!"); Lawford's tuneful tutorial is sophisticated and inventive in a way that the vintage DeSylva-Brown-Henderson hits are not. That immortal anthem of optimism, "The Best Things in Life Are Free," is June Allyson's shining moment in the film and on this recording. Whatever Allyson may lack as a technically proficient vocalist is more than compensated for with a genuinely heartfelt and poignant performance.

Broadway's Joan McCracken landed a plum production number in the form of "Pass That Peace Pipe," a tongue-twisterish extravaganza that was originally intended for a segment in *Ziegfeld Follies* (1946). The score is capped with the film's most famous number, "The Varsity Drag" ("gets as much applause as wavin' the flag"), which is still as infectiously exuberant and giddy as it was when Calvin Coolidge was still in office. If you're in need of some sunny distraction from today's ominous headlines, it may benefit you immeasurably to listen to some *Good News* for a change.

—Mark Griffitt

Toys From the Attic

Thunderbirds (1966-67)

★★★

BARRY GRAY

Silva SSD 1149

22 Tracks - 61:23

Thunderbirds is not the first show scored by Barry Gray for Gerry Anderson, but it's the most popular. Barely 10 percent of *Thunderbirds'* music still exists in stereo, so the producers drew on the mono masters for most of their source material. This first volume (with more to come) is a collaboration between Silva Screen and part of the team that put together the Fanderson CDs.

For the price, it's a fantastic value—the CD contains cut-down representations of about half of the tracks Barry Gray wrote for *Thunderbirds*. On the downside, the album production team perhaps unwisely removed some of the high frequency from the mono master tapes, thus losing part of the crispness that made Gray's music rise above the sound effects. Still, it's wonderful to hear these much-loved tracks, (especially from the pilot episode "Trapped in the Sky"), many of which were re-used extensively as library cues (especially the "Fireflash" theme and the "Fab One" pursuit music). One of the most sought-after tracks is "Monorail to Disaster," and the original version is included here instead of the amended cue that was used in the episode ("Perils of Penelope"). In fact, the score for the rest of this episode should have been included. Instead we have an extra version of "Dangerous Game Instrumental," as well as the vocal cue sung by Silvia Anderson. There's also the "Commercial Break" music suite and the unnecessary "Let's Play Ad Lib," which add up to a strange bunch of inclusions considering this is supposed to be a premiere release in a series. These tracks should have been retained for a "bonus" release later on (similar to the Irwin Allen TV score releases).

Also included are several score suites from "Desperate Intruder" and "Vault of Death," each in excess of six minutes, with "Desperate Intruder" featuring a wonderful Arabian tail-off to the *Thunderbirds* theme. A long suite from "Pit of Peril" is here as well, containing familiar music such as the "Mole" theme.

The main downsides to this release are the inclusion of Jeff Tracy's voice on the opening credit music, and the amateur and noticeable edits between the TB5 space cue and the TB1 & TB2 launch music.

If you're lacking Barry Gray in your collection then this CD is a must-have. The mono masters have survived cleanly (unfortunately, Mr. Gray was prone to erasing his old stereo masters), and despite glaring errors in the liner notes you will undoubtedly play this CD a lot! *Volume 2* ASAP, please!

Note: Ten percent of *Thunderbirds'* music was taken from the *Stingray* series, so when that CD is released it will in effect become *Thunderbirds* Vol. 2.5.

—Steve Johnson



L'Idole ★★★★★

GABRIEL YARED

East West France 5050466-2332-2-6

16 tracks - 43:04

I challenge anyone not to be transported to a state of aural nirvana within the first few seconds of Gabriel Yared's contagious, ethereal score to Samantha Lang's *L'Idole*. Whether it's the gentle music box tinkling, the Asian instrumentation or Coralie Clément's lullaby vocals, it's an abundance of riches.

Comparisons will inevitably be made with Yared's *L'Amant* (*The Lover*) due to the use of ethnic instruments, but this time, instead of establishing locale, the Eastern instruments are used to define the character of the lead male. "Zao at His Window" is a particularly effective track, composed for erhu and zheng (Chinese zither). Although the movie is set in France, it centers around the friendship between Australian actress Sarah (Leelee Sobieski) and her elderly Chinese neighbor Zao (James Hong). Caught at his window, Zao still recalls his heritage and a lost past, evoking the sounds of his homeland.

The score is structured around three themes: the main title/Zao melody, a piano-driven idea for Sarah, and one for the drama related to letters and correspondence. While these themes are

SCORE

repeated across the album, they are reprised in different variations, from Chinese instruments to piano to orchestra. This doesn't show a lack of range but, rather, the degree of invention that comes out of working within the constraints of simple themes.

Apart from two period cues by Django Reinhardt, the disc is filled with Yared compositions, joined on three tracks by Clément. Her style is reminiscent of Jane Birkin or Françoise Hardy—imagine Euro-lounge Morricone/Edda Dell'Orso circa 1970. "Le Rive de Sarah" and "Dorenevant" are sung in French, but we get to hear her sing "Lullaby" in English.

That simple main theme will haunt you for days, but you'll be grateful for it. For classical European melodies, Yared continues to lead the field. —N.J.

Something Here:

The Film and Television Music of Debbie Wiseman ★★½

DEBBIE WISEMAN

Silva 6035

13 tracks - 71:33

A recent letter to *FSM* asked indirectly: "Where are all the women composers?" Well, rejoice at Silva's new release of music by Debbie Wiseman. The title of the collection is a true understatement because there is more than just a little something to *hear!* The superb Royal Philharmonic Orchestra provides classical poise and polish to each of these suites from Wiseman's various television and movie scores. The only films that garnered any real notice in this country are *Wilde* and *Tom and Viv*, and the latter score comprises the longest suite on the CD. Silva also released some music from her *Lighthouse* score on one of their compilation perusals. That recording is not included here.

The opening "Wilde West" manages to create the sound of the Old West without being cliché-driven, and "Hans



Christian Anderson," which follows, is so beautiful that you're forced to just let the music wash over you. There is a classy feel to the themes from "Before You Go" that is reminiscent of Richard Robbins' Merchant-Ivory scores. A bittersweet melancholy infuses the opening of "Tom and Viv" in a beautifully drawn-out musical line. This particular track also demonstrates Wiseman's ability to extend musical climaxes. Each subsequent track continues to open up interesting melodic ideas. The final portion of the CD is a specially composed work for narrator and orchestra based on music for Hans Christian Anderson. It is a setting of "The Ugly Duckling" that has a dramatic sound favored by Stephen Warbeck but without all the minimalist tendencies. It runs about 17 minutes. Composed partially for this album, it can stand alongside the Sony release that featured folk tales set by Wynton Marsalis, Patrick Doyle and Edgar Meyer called *Listen to the Storyteller*.

Wiseman is not afraid to fill out this CD with some of her more tuneful works. She has a distinct musical voice that will find you recalling most immedi-

ately the music of Richard Rodney Bennett, sometimes Alan Silvestri and, at one point, Tan Dun! But these are not influences as much as they are a part of Wiseman's own musical palette and personality, which has a definite English feel. Perhaps this is one reason why her music has not really caught the ear of Hollywood yet.

This album is a wonderful presentation of Wiseman's music, with great performances in amazing sound. Wiseman herself provides the liner notes, and she even produced the album. There are many reasons to recommend this CD, and I would be willing to call this one of Silva's top-five re-recording releases ever.

—S.A.K.

Secretary ★★★½

ANGELO BADALAMENTI

Lions Gate LGI 0006

12 tracks - 40:41

A soundtrack bookended by the sardonic world-weary vocals of Leonard Cohen's classic "I'm Your Man" and Lizzie West's raspy "Chariot's Rise" is clearly not making concessions to the pop crowd, but immediately piques the interest of purveyors of cool. Let's not forget that Angelo Badalamenti isn't averse to working alongside off-beat tracks in his soundtracks, with *Wild at Heart*, *Blue Velvet* and *Mulholland Drive* being the obvious culprits. However, what does distinguish this disc from Angelo's legion of Lynchian nightmares is its humor and hopefulness. Lynch's movies are not without a sense of the absurd, but with *Secretary* the veil has been lifted further, allowing the composer's playful side to emerge.

Steven Shainberg's movie follows the titular secretary (Maggie Gyllenhaal) as she joins a law firm after spending time in a mental institution. However, it's not long before she develops an S&M relationship with boss James Spader

and things really start to go off the rails. "Main Title" is a progressive fusion of maracas and other percussion with guitar riffs and synth effects, which evolves at the midway point into a driving melody and reveals the central piano motif. "Feelin' Free" is a particularly uplifting cue that establishes the humanity of the piece, while "Snow Dome Dreams" shifts between tinkling wonderment, new-age choruses and a driving progressive theme. Imagine the bastard child of Newman's *American Beauty* and Duane Eddy, and while that might sound like the basis for a David Lynch movie, it sums up the eclectic nature of this piece.

Leonard Cohen's "I'm Your Man" is a classic of its genre, being the title track of his 1988 album. Indeed, if it weren't so well-known you might expect to find Badalamenti's name on the song credits—it sounds more like his style than some of his *own* songs do. While we won't accuse the composer of lifting Cohen's style (he composed *Blue Velvet* two years before Cohen's song) the track must have influenced him in some way. The other vocal cut on the album is Lizzie West's "Chariots Rise." The beatnik/country/rock artiste is receiving some prominence at the moment following the April 2003 release of her first full album *Holy Road: Freedom Song*. And most intriguingly, and gender-defyingly, Cohen's "I'm Your Man" was covered by Lizzie West on her eponymous self-titled EP CD last year.

The song "Me and My Baby Brother" doesn't make it to the album, but you still get 30 minutes of score and two perfectly suited songs. With Badalamenti continuing to expand his range on sci-fi opus *Lathe of Heaven*, horror movie *Cabin Fever* and crime drama *The Adversary*, I continue to be surprised by this versatile composer. —N.J. **FSM**

Fun Fun Fun

'Til Your Daddy Takes the DVDs Away...

By Andy Dursin

Summer is finally here, and along with the usual mainstays of the season—including the Laserphile's well-deserved trip to the beach—come flocks of DVDs flying onto store. Since keeping up with the new releases is a chore by itself, here are 10 categories of titles to chill out with on a hot summer day.

1. Award Caliber Special Editions

Black Hawk Down: Special Edition

(Columbia TriStar, \$39.98)

Ridley Scott's acclaimed movie (of the failed 1993 U.S. mission in Somalia) is a visceral masterpiece, with expert cinematography by Slawomir Idziak and editing from Pietro Scalia. Some argued that *Black Hawk Down* didn't go into enough detail about the actual mission and the politics behind it. This new Special Edition DVD package rectifies some of that by including a plethora of extra features, about both the film's production and the actual events that occurred.

A comprehensive, 150-minute documentary divulges the shooting of the movie in far better detail than most DVD featurettes, while full-length specials from PBS' *Frontline* and the History Channel give proper due to the actual individuals who participated in the events. Scott and producer Jerry Bruckheimer provide one commentary track, screenwriter Ken Nolan is joined by *Black Hawk* author Michael Nolan on another channel, and members of the real Task Force Ranger team participate in a third commentary.

Deleted scenes, storyboards and several Q&A sessions with the filmmakers—taken from BAFTA, American Cinematheque and



DVD DELIGHT: Okay, so *The Pianist* isn't everybody's idea of a good time, but it's a satisfying film for many.

Motion Picture Editors Guild events—enable the viewer to get a rare, close-up look at the filmmaking process without the self-promotional riffraff too many DVD extras contain.

For its excellent balance of filmmaking and historical information—and brilliant technical presentation—this Special Edition rates as one of the year's top supplemental DVDs.

The Pianist (Universal, \$26.98)

Roman Polanski's justifiably praised Holocaust film copped three Oscars, including a Best Actor nod for star Adrien Brody earlier this year.

While Universal's great looking and sounding DVD presentation doesn't include a bevy of extras, there's a 40-minute documentary on the disc that, like *Black Hawk Down*'s, is better than most of its type. Incorporating interviews with Polanski, Brody and screenwriter Ronald Harwood, the documentary examines the making of the film and includes clips of the real Wladyslaw Szpilman, whose survival during the Holocaust makes for a miraculous story and a riveting film.

2. War & Western Epics from MGM

The Battle of Britain (\$14.98)

Windtalkers: Director's Edition (MGM, \$39.98)

The Unforgiven (\$14.98)

Dances With Wolves: Special Edition (\$29.98)

MGM's new releases include hours of strong supplemental content on both the Special Editions of John Woo's disappointing *Windtalkers* and Kevin Costner's Oscar-winning *Dances With Wolves*.

Windtalkers (starring Nicolas Cage) purports to tell the true story of the Navajo Indians who fought for the U.S. in WWII, but instead adheres to time-honored war movie clichés. James Horner's score is alternately elegiac or bombastic, working overtime to provide some contrast to the carnage that ensues in much of Woo's film, which met with lackluster reception from both critics and audiences. MGM's Director's Edition DVD offers an expanded version of the film, three commentary tracks (by Woo, Cage and co-star Christian Slater), interactive supplemental features, extensive "Making of" material, and even a six-minute segment on Horner's score. The composer is interviewed and seen in recording session footage, commenting on how the music had to work as a counterpoint to the action.

Dances With Wolves offers a similarly expanded version of its theatrical cut. Nearly an hour of footage has been added to Costner's three-hour western, as screened during ABC's initial network TV showings. Some of it is interesting, but a lot of it is extraneous,

making the absence of the original cut a drawback. The disc does contain a new 80-minute documentary with interviews of all the principal players in front of and behind the camera, including Costner and composer John Barry (not to mention a hilariously bad, Lite FM music video of Barry's "John Dunbar Theme"). A pair of commentary tracks—one by Costner—are included along with a new digital wide-screen transfer in 5.1 surround.

Though not affording them the Special Edition treatment, MGM has also reached into their vaults for Harry Saltzman's epic 1969 production of *Battle of Britain* and John Huston's terrific 1959 western *The Unforgiven*.

Battle is one of the dozens of all-star WWII epics that studios routinely turned out in the '50s and '60s, featuring a terrific score by Sir

CinemaScope presentation on DVD. Richard Fleischer's beloved 1954 adaptation of the Jules Verne novel remains one of Disney's finest live-action productions, boasting superlative production values and fine performances from Kirk Douglas, James Mason and Peter Lorre.

Although available as an extensive "Archive Collection" laserdisc in the '90s, Disney's 2-DVD set usurps even that release with new features like a commentary with Fleischer and film historian Rudy Behlmer. The movie's deleted squid battle and animation sequences are included, as are a retrospective documentary and a particularly nice tribute to composer Paul Smith. Utilizing comments from Robert B. Sherman as well as an archival audio interview with Smith, the 10-minute segment includes an overview of Smith's work on the film and his career at Disney, where he scored everything from animated shorts to live-action features.

Another of Disney's non-animated features, Byron Haskin's 1950 version of *Treasure Island*, was the victim of studio cuts in the years following its original release. Several minutes of not just PG-level violence but sequences pertaining to character development were cut. Fortunately, the newly issued DVD restores the edits, offering the original 96-minute version, in its initial full-frame format with 5.1 sound.

Readers who recall seeing Disney's *Herbie* movies as youngsters (though my generation was unfortunately saddled with the 1980 bomb *Herbie Goes Bananas*) will enjoy the two-disc set of *The Love Bug*, complete with commentary by stars Dean Jones, Buddy Hackett and Michele Lee. The 1.75 transfer looks great, and like *20,000 Leagues*, the DVD includes featurettes on the ensuing *Herbie* sequels and even a pair of excised sequences, illustrated via script excerpts and storyboards.

Finally, Disney has released a nice-looking transfer of *The Rescuers*, their charming 1977 feature that remains the studio's finest cartoons from one of their least productive periods. The 1.66 transfer is colorful if a bit grainy, while the supporting programs—including a "True Life Adventure," *Waterbirds*—round out a disc that should enchant young viewers and readers old enough to recall seeing the film in theaters.

4. Golden Age on DVD

Warner Musicals (\$19.98 each)

M-G-M's vast library of musicals has been tapped once again by Warner Home Video for another round of releases.

Recently issued on DVD are no fewer than four Cole Porter musicals from the M-G-M library, all with bonus features: the final

installment in the *Broadway Melody* series (1940), the vibrant filming of *Kiss Me Kate*, the effervescent *High Society*, and *Silk Stockings*, generally regarded as the last of the great M-G-M musicals. They've been released alongside *The Great American Songbook*, an excellent Turner documentary also new on DVD.

Fred Astaire and Eleanor Powell headline *The Broadway Melody of 1940*, a revue sporting a handful of excellent Porter songs and a famous finale where "Begin the Beguine" is danced no less than twice! Though filmed in black-and-white for economic reasons (with WWII looming, the producers feared shooting in color in view of declining box-office receipts), the movie boasts terrific numbers with a cavalcade of period stars.

Flash forward a decade to a trio of Porter projects: *Kiss Me Kate* (1953) was originally shot in 3-D, though seeing the movie in two dimensions is still a perfectly satisfying evening. Howard Keel and Kathryn Grayson—reuniting after *Showboat*—play the combative ex-lovers who spar during a musical production of *The Taming of the Shrew*. Colorful cinematography and a fine supporting cast (including a young Bob Fosse) make for an ideal DVD, which is presented with a strong Dolby Digital soundtrack and an isolated 5.1 score that seems more vibrant than the movie itself. The full-screen presentation is reasonably well-composed, and extras include co-star Ann Miller's memories of the shoot and a 20-minute M-G-M travelogue of New York City.

High Society is regarded as one of M-G-M's most memorable productions, and with its star casting of Bing Crosby, Grace Kelly and Frank Sinatra, it's easy to see why. This charming and easygoing musical re-do of *The Philadelphia Story* has a sensational Porter score (including "True Love") and great supporting turns from Louis Armstrong and Celeste Holm among others. The wide-screen presentation preserves the original VistaVision aspect ratio, and the 5.1 Dolby Digital soundtrack is excellent. Plus, there's a newsreel, radio ads and trailers, and Holm's brief recollections of the production.

The last film by Rouben Mamoulian, *Silk Stockings* (1957) also marked the end of an era for M-G-M. Regarded by many scholars as the last bona-fide M-G-M musical of the Golden Age, this tuneful variation on an earlier studio classic—*Ninotchka*—offers another superb Porter score and the teaming of Fred Astaire and Cyd Charisse in a Cold War tale of intrigue and romance. Charisse appears in a segment recalling her work on the picture, and aside from other bonus features, the DVD preserves the original CinemaScope frame, with a strong



Please Sir, No CGI: Disney's original *Treasure Island*.

William Walton and Ron Goodwin, and some of the best aerial combat sequences ever committed to celluloid (which appeared as stock footage in countless films thereafter). Though a box-office flop, the movie looks great on DVD, where Guy Hamilton's film is shown in its full 2.35 Panavision aspect ratio.

The Unforgiven, meanwhile, offers strong performances from Burt Lancaster and Audrey Hepburn in an offbeat and compelling western from Huston's versatile filmography. A fine dramatic score by Dimitri Tiomkin assists the scenic Franz Planer cinematography, nicely captured in MGM's 2.35 wide-screen transfer. Highly recommended.

3. Disney Special Edition Classics

20,000 Leagues Under the Sea

Treasure Island • The Love Bug

The Rescuers (Disney, \$29.98 each)

Not to be outdone by MGM, Disney has recently released an impressive slate of titles from their back catalog—most with extensive supplementary material as well.

The chief beneficiary is *20,000 Leagues Under the Sea*, which looks breathtaking in its full

Dolby Digital soundtrack as well.

Complementing the four features is a stellar new documentary, *The Great American Songbook*. A three-hour journey through America's rich tapestry of popular music, the program showcases vintage film clips culled from historical sources, movies and various Vitaphone shorts—though as host-producer Michael Feinstein points out, the clips are not identified since the show is about the music and not a survey of its sources per se.

Instead, Feinstein showcases American music and its origins and influences. Along the way, we're treated to the work of countless artists, from Steven Foster to Fats Waller, Irving Berlin to Scott Joplin, with priceless, vintage clips and memorable film moments incorporated in a seamless historical tour through our musical heritage.

Universal Western Collection **The Bob Hope Tribute Collection** (Universal, \$14.98 each)

Universal's slate of recent vintage discs includes a handful of Bob Hope comedies and nearly a dozen westerns that offer something for just about every aficionado of sagebrush sagas.

Among the westerns are a slew of Jimmy Stewart favorites: *Destry Rides Again*; the wide-screen adventures *Night Passage* and *The Rare Breed* with Maureen O'Hara; *Winchester '73*, which also includes a vintage interview with Stewart; and *Bend of the River* and *The Far Country*, along with *Shenandoah* in wide-screen. Transfers are all in their original aspect ratios and look terrific considering their age.

Also newly available are the Audie Murphy vehicle *The Duel at Silver Creek*, Ronald Reagan in *Law and Order*, and Maureen O'Hara and Alex Nicol in *The Redhead From Wyoming*. All are presented in their standard Academy aspect ratios with the original trailers. Finally, if you're a fan of more contemporary Old West tales, there's the Clint Eastwood-Shirley MacLaine vehicle *Two Mules for Sister Sara*, Don Siegel's 1969 effort that looks great in 2.35 wide-screen.

The *Bob Hope Tribute Collection* includes a single-disc release of *The Paleface* that contains a retrospective on Hope's USO work among other extras, plus—oddly—a separate double-feature pairing of *The Paleface* with *Sorrowful Jones*. Other double features include *Louisiana Purchase/Never Say Die* and *Caught in the Draft/Give Me a Sailor*, which all offer theatrical trailers.

Even more entertaining are the single-disc editions of *The Ghost Breakers*, one of Bob's best, and the essential *Road* pictures with Hope, Bing Crosby and Dorothy Lamour. Universal has issued the first (and funniest) four entries in the

long-running series—*The Road to Morocco*, *The Road to Zanzibar*, *The Road to Utopia* and *The Road to Singapore*—together as a box-set for \$40 or available separately.

The rest of the *Road* pictures, as well as *Son of Paleface*, have been languishing in inferior public domain video transfers for years. Hopefully, Universal will one day gain control over these films and issue remastered versions as good looking as these new DVDs.

5. Jack Ryan Remastered **The Hunt for Red October** **Patriot Games** **Clear and Present Danger** (Paramount, \$19.98 each)

Special Edition reissues of the first three Tom Clancy-Jack Ryan adventures boast superior transfers and remastered soundtracks, along with all-new bonus features.

The best of the lot, *The Hunt for Red October*, includes a commentary track by director John McTiernan, discussing his approach to the material and filming on location, plus a stirring DTS soundtrack that richly complements Basil Poledouris' excellent score.

All three discs include half-hour documentaries, sporting new interviews with Harrison Ford, producer Mace Neufeld, screenwriter Donald Stewart, and *Games and Danger* director Philip Noyce among others. Somewhat candid for studio-produced documentaries, a bit of detail is divulged about each film's evolution, including Ford's replacement of Alec Baldwin in the title role in *Patriot Games* (sadly, there's little discussion of *Clear and Present Danger's* turbulent production, among other juicier bits of trivia).

Paramount previously issued the three pictures early on in the DVD format, thereby warranting the upgraded 16:9 transfers and soundtracks on these discs. The bonus features aren't extensive but are certainly worth a view



for Jack Ryan fans (available separately for \$19.98 each or as part of the four-disc *Jack Ryan Collection*, featuring the previously released DVD of *The Sum of All Fears*).

6. Dumb Summer Fun **One Crazy Summer** (Warner, \$19.98)

Savage Steve Holland's nutty 1986 romp is a guilty pleasure, but this is a good time to come clean and recommend the carefree, high-spirited fun of *One Crazy Summer*.

A sequel of sorts to Holland's semi-classic teen comedy *Better Off Dead*, *Summer* reunites stars John Cusack and Curtis Armstrong in a tale of a high school senior who ventures to Nantucket for the summer. There he meets pretty singer Demi Moore, runs afoul of an evil land developer and becomes acquainted with local yokel Bobcat Goldthwait. There are gags ranging from a parody of *Jaws* to a surprisingly hysterical moment involving the boiling of lobsters and Bobcat donning a Godzilla-like costume—it's all in the name of '80s teen comedy fun, and on that level, few films deliver the way this one does.

Warner's Special Edition DVD offers a spotless wide-screen transfer and a commentary track (!) featuring Holland, Armstrong and Goldthwait. It's one of the most enjoyable chats I've heard on DVD lately, every bit as amusing as you'd hope.

7. TV on DVD **Star Trek: Deep Space Nine Season 2** (Paramount, approx. \$99)

After lots of set-up in the first season of *DS9*, producer Michael Piller finally took advantage of his strong cast and the unique characters that made up what still ranks as the most acclaimed of the *Next Generation* spin-offs.

Continuing and elaborating upon the political intrigue that marked the end of the first season, *DS9's* second season is more confident and relaxed—beginning with a three-episode story arc ("The Homecoming," "The Circle" and "The Siege") that cuts dangling plot threads and sends the main characters off on other journeys. Aside from a few missteps—like "Crossover," a disappointing rehash of the original series' classic episode "Mirror, Mirror"—the second season is filled with the strong writing and characterizations that separated the franchise from its more action-oriented brethren.

Some fans still found it difficult to embrace *DS9*, and this issue is discussed within the supplements in Paramount's seven-disc DVD box-set release, which boasts packaging superior to its predecessor and more extensive featurettes as well. Producer Piller talks about the early days of *DS9*, along with Rick Berman. Featuring

LASERPHILE

new interviews (and older footage), this is a solid overview of the program, including a discussion of where *DS9* fits in the grand scheme of Gene Roddenberry's universe.

Along with crisp transfers and 5.1 audio, this is another great addition to the *Star Trek* DVD universe, for fans or newcomers.

8. Anime Sensations

Spirited Away **Kiki's Delivery Service** **Castle in the Sky**

(Disney, \$89.98 three-pack; or \$29.98 each)

Japanese animator Hayao Miyazaki's visibility has steadily increased in the States since the release of the overpraised *Princess Mononoke* several years ago.

Spirited Away, his epic story of a girl lost in a dreamy alternate dimension, became Japan's highest-grossing film, but remained a niche title in the U.S. until it copped the Best Animated Film Oscar this past spring.

Now out on DVD, audiences will have the chance to savor Miyazaki's undeniable artistic talents, which are on full display in *Spirited Away*. While the movie is deeply rooted in Japanese culture, animation fans will savor the rich design of the film, which has accurately been described as everything from *Alice in Wonderland* to *The Wizard of Oz*, crossed with disturbing images and mature themes anime fans are familiar with. The resulting film is a bit slow at times but is an aesthetic triumph nevertheless, backed by a lyrical, moving score by Miyazaki collaborator Joe Hisaishi.

Pixar director John Lasseter championed the film for its American release, resulting in the film being well-dubbed and uncut for the U.S. market—a switch from the usual treatment of foreign films by domestic distributors. Disney has released *Spirited Away* in a two-disc Special Edition, with both English and Japanese language tracks, a Nippon TV special, a full disc of storyboard treatments and other extras.

It's available separately or bundled with two earlier Miyazaki films, *Kiki's Delivery Service* and *Castle in the Sky*, both of which are charming fairy tales suitable for young viewers.

Both pictures were released in the mid '80s and offer similarly colorful trappings from the director, though the animation isn't quite as elaborate. Hisaishi's scores, though, remain a constant positive attribute of the pictures, which are both leisurely told (like *Spirited Away*, both *Kiki* and *Castle* run over two hours) but populated by unique, memorable characters.



Like *Spirited Away*, Disney has included both the original Japanese and English dubbed tracks (recorded in the mid '90s), as well as a bonus disc of storyboards. Lasseter appears on each disc to introduce the movies and clarify the stories. This might be okay for kids, but older viewers are urged to skip his monologues, since they reveal major plot points.

9. Made-for-Video Premieres

The Animatrix (Warner, \$24.98)

Matrix mania is everywhere these days, which makes the release of the Wachowski Brothers' ambitious but uneven anime anthology even more anticipated than usual.

The filmmakers collaborated with a handful of Japanese animators for nine vignettes, a few of which (the opening *The Final Flight of the Osiris* and the concluding *Matriculated*) are directly connected to their big-screen counterparts, and all of which establish how the human world ultimately devolves into the post-apocalyptic universe of the *Matrix*.

Visually, the artwork—ranging from hand-drawn animation to all-CGI—is impressive, and Warner's disc (2.35, Dolby Digital) is technically brilliant. Commentaries are provided on several segments by the animators (subtitled in English), with Don Davis providing original score when the head-bashing rock tracks aren't occupying the soundtrack.

On a narrative level, the movie is rather one-note and tiresome as a whole, though the standout sequences (especially *Final Flight*) will be worth a few viewings for *Matrix* addicts.

10. Sci-Fi Horror Fun

Beginning of the End (Image, \$19.98)

This 1950s monster movie favorite remains arguably the finest achievement of B-movie auteur Burt I. Gordon, here celebrated in a Special Edition DVD package from Image. The 1.66 transfer has been freshly minted from the original negative, while Bruce Kimmel provides an audio commentary alongside Gordon's wife. It's a nostalgic trip on a '50s drive-in landscape that's hard to resist, complete with a stone-faced performance from Peter Graves. I wonder, do they ever screen this one on A&E?

FSM

NEXT TIME: Our annual Halloween round-up! Andy can be reached at dursina@att.net, and check out The Aisle Seat online at www.filmscoremonthly.com/aisleseat for extensive DVD coverage.

To Miami and Beyond

(continued from page 21)

England's BBC1 station, starring *East Enders'* Tamzin Outhwaite as an uncompromising detective in the elite Special Investigations Branch of the Royal Military Police.

"They all come from the army with the red berets," the composer explains. "I'm transferring the cues for episode 4, and I'm going to burn a CD and ship it off, and on to episode 5. It's a wonderful show, sort of like *C.S.I.*, like private investigators in the British Army, stationed in Europe.

"There's a very high buzz about it. So [the producers] wanted to go very modern. It's quite unexpected, because the milieu is the army. You would expect something orchestral and militaristic, and rapid percussion, you know, and they wanted really modern, electronic music, [which is] really up my alley. We're trying to make, through the medium of electronic or pop-sounding music, classically felt musical punches; it's a really interesting assignment. It's the first one, I would say since *Miami Vice*, where you can use any modern tools to work up an old-fashioned emotion."

Though no soundtrack album is planned—once again, the brevity of television makes things more challenging for a commercial disc—Hammer admits it's not impossible. "Hopefully. We'll see. Right now it's just six episodes. If it gets picked and goes on, I would build up a much larger stack of tunes that could eventually become a [soundtrack album]. So it's possible, but right now, immediately, I don't see it."

This year marks the 20th anniversary of Jan Hammer's entry into feature film and television scoring, and though much of his work has yet to appear on DVD, *Miami Vice*—one of the first series to be broadcast in stereo on network TV—continues to play on sets around the globe (and also exists in a two-volume compilation set on DVD, in Region 2 PAL format).

Miami Vice: The Complete Collection satisfies a good chunk of the pent-up demand for the composer's innovative and influential scores; it provides some closure, so to speak, for the composer's admirers who have had to live with fragmented themes and unresolved percussion tracks buried in the backs of their minds for more than 15 years.

The fact that Jan Hammer's music continues to have legs after so many years is a tribute to his artistry and to the passion of a unique voice in instrumental music. **FSM**



FSMCD Vol. 6, No. 11 • Released by Special Arrangement with Turner Classic Movies Music

The Appointment

by Michel Legrand, John Barry & Don Walker, Stu Phillips

ORIGINAL MOTION PICTURE SOUNDTRACK



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The Appointment

SILVER AGE CLASSICS

MUSIC FROM THE UNUSED SCORE

Composed and Conducted by

Michel Legrand

- | | |
|-----------------|-------|
| 1. Suite Part 1 | 11:18 |
| 2. Suite Part 2 | 7:34 |
| Total Time: | 18:59 |

MUSIC FROM THE INTERNATIONAL THEATRICAL RELEASE

Theme Composed by John Barry

Additional Music and Orchestration by Don Walker

Conducted by Harry Rabinowitz

- | | |
|----------------|-------|
| 3. 1M1 Revised | 1:19 |
| 4. 3M2 | 4:20 |
| 5. 4M1 | 1:00 |
| 6. 6M2 | 1:32 |
| 7. 7M1 | 1:24 |
| 8. 9M1 | 6:39 |
| 9. Cafe Music | 2:09 |
| 10. 12M1 | 4:20 |
| 11. 13M2 | 1:37 |
| 12. 14M4 | 1:33 |
| Total Time: | 26:19 |

Album produced by Lukas Kendall

MUSIC FROM THE AMERICAN

TELEVISION BROADCAST

Composed and Conducted by Stu Phillips

Lyrics by Bob Stone

- | | |
|--|-------|
| 13. Solo è Triste
(vocal by Eric Karl of Bodime) | 2:40 |
| 14. Carla/Help Me | 2:32 |
| 15. Partly Sunny | 1:34 |
| 16. Nothing | 2:58 |
| 17. The Beauty of
Beginning (instrumental) | 2:20 |
| 18. Train to Milan/
The Ride Back | 1:46 |
| 19. Beginning of Love/
To the Island | 3:00 |
| 20. The Beauty of
Beginning
(vocal by Laura Cremer) | 2:09 |
| 21. Federico Waits/
I Give You Everything/
The Glasses | 5:53 |
| 22. Run to Emma's | 2:28 |
| 23. The Long Wait/
Thank God
Carla Dies/The
Moment of Truth | 4:09 |
| Total Time: | 31:48 |
| Total Disc Time: | 77:06 |



THE APPOINTMENT WAS A 1969 DRAMA starring Omar Sharif as a lonely Italian attorney who weds a beautiful model (Anouk Aimee)—while suspecting that she is a high-priced prostitute. Directed by Sidney Lumet, *The Appointment* was a troubled production that led to its receiving three fully recorded scores by four composers. FSM's premiere release of the original soundtrack features selections from each—making for a rare and fascinating look at three different approaches to a single film.

SCORE #1: MICHEL LEGRAND, RECORDED in Paris. At the peak of his powers (*Ice Station Zebra*, *The Thomas Crown Affair*), Legrand provided a single 12-bar theme for vibes, flutes, keyboards, guitars and harps, evoking single-minded, obsessive love. This score was discarded after an early screening, and is presented as a 2-track suite running 18:59.

SCORE #2: JOHN BARRY & DON WALKER, recorded in London. The film was released internationally with a symphonic score consisting of a 32-bar theme by Barry, adapted and lushly orchestrated by Walker (a Broadway arranger who subsequently worked on Barry's musicals). This is the version presently in circulation. Barry's theme was released on a French 45-rpm single, both tracks of which are included within the 26:19 program on this new CD.

SCORE #3: STU PHILLIPS, RECORDED IN Culver City. *The Appointment* was released in the U.S. with a shorter version that premiered on CBS as a late night movie in July, 1972. The new cut was scored by Stu Phillips who provided a contemporary, rhythmic feel, including two songs with lyrics by Bob Stone (presented in a 31:48 program). The style is roughly that of Phillips' pop-symphonic score to the 1970 cult classic, *Beyond the Valley of the Dolls*.

FSM'S CD OF *THE APPOINTMENT* IS PRESENTED entirely in stereo, remixed from the original master elements. Liner notes by Lukas Kendall chronicle the production and differences between the scores.

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It's too late to get *The Appointment* for free, but if you sign up now, you will get price breaks on 2-CD sets, and you'll be eligible for more free gifts down the line, if we find anything else as peculiar as *The Appointment*. You can use the handy order form enclosed with this magazine (look for the check boxes halfway down) or call

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fax 310-253-9588, or use our secure website:
<https://secure.filmscoremonthly.com/store>

On August 19th, all of Hollywood will be reading music.

Movie Music Pipeline

Sounds of Fall

A rundown by distributor of scores and soundtracks from the season's movies

COMPILED BY

Musical Films

Songs of the South

A tuneful cast and crew make 'Songcatcher' worth a listen.

BY CHUCK CRISAFULLI

still raw, the defining
the image of Appalachia
has been that creepy, yodeling
the banjo in "Deliverance." That
image may change, however, if
enough folks get to see and hear the
musical world of Appalachia as
depicted in "Songcatcher," the winner
of the year's Special Jury Prize for
Outstanding Ensemble Performance
at Sundance.

The film, slated for a December
release, has a story loosely patterned
on the work of early 20th-century
ethnologists — "songcatchers" —
who explored the folk of Kentucky, North Carolina and West Virginia,
seeking out pure, indigenous folk songs of the region. Jane McTear and
Arlene Quinn lead a cast that also includes venerable bluegrass
Tid Ruskell and multi-talented country artist Lili Dunham, both of whom give
on-screen performances of period music. The film was written and
directed by Maggie Greenwald, and David Mansfield served as both
composer and music director.



construction of a huge made of cul-
ture used by Quinn's character, a
detail that underscores the region's
reliance on homemade instruments
before analogs made factory-built
models widely available.

In pursuit of authenticity,
Mansfield often recorded the three
songs of each historical songcatcher
as Cecil Sharp and Olive Campbell,
and then checked his findings with
local residents. "It was interesting to
see how the music had changed over
time. I'd sing something to people
from the region and hear things like,
'That's not the way I sing it, but
that's how my grand aunt used to sing it.'"

Mansfield often found the dark-themed lyrics of the traditional songs
to be as intriguing as the music. "The songs were often that sad, un-
happy voices. In the film, emotionally, they called them 'love songs,'
but really, they described some affairs that went awry and somebody
ended up getting their head cut off."

Once the shoot was done, Mansfield's composing job began, and he

Shirley Stud-
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contracting
dubbing
sync licensing
music marketing
publishing
re-scoring
prepping
clearance
music supervising
musicians
recording studios

Studio City

Times are changing, but London remains

BY RAY BENNETT

The Colosseum is a
famous in Western
unfathomable Western
times to them. A film
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only. It is, however, a
by. During Britain's
The British "Sleepy
was recorded there, and
person and extra the
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Even after its
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